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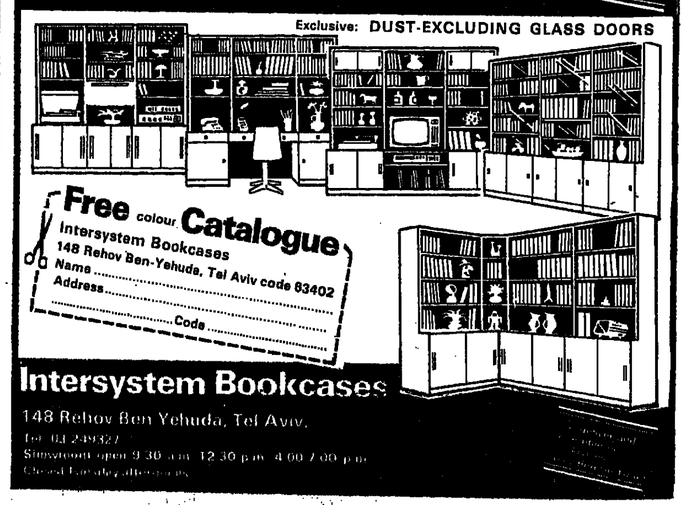

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ON THE COVER The fields of Talmei Yosef Bet, where some Rafiah Salient moshavim have resettled, photographed by Werner Braun.

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The five-member Israeli group, comprised of MK's Ora Namir and Menahem Hacohen, ex-MK Chaike Grossman, and Rakah's David Chinin and Selim Jubran, pose in front of a war monument.

Red carpet in Moscow

The deferential treatment afforded to an Israeli delegation may have indicated a Soviet desire not to burn all their bridges to Israel. But it certainly does not affect the Russians' attitudes on such key issues as emigration and Hebrew teaching, says Labour MK Ora Namir, just back from a visit to the USSR. The Jerusalem Post's YOSEF GOELL reports.

"THE SOVIET OFFICIAL was almost gloating as he tossed the question at me. 'Why do you keep on that way about the continued immigration of Soviet Jews to Israel? We have opened the gates, but 70 per cent of the Jews who have been leaving the Soviet Union on Israeli visas have been going to the U.S. instead. Surely you are aware of the that?' ".

Knesset Member Ora Namir was describing her conversation with Alexander Kisilev, a section head at the Institute of Sciences, the Soviet equivalent of a foreign policy think tank.

"I was overwhelmed by how well informed people like Kisilev were," Namir said in an interview this week, "but the fact is that he was not entirely *au courant* with the figures. The drop-out rate among Soviet Jewish is now not 70, but 80 per cent."

I had asked Mrs. Namir, just back from the USSR, to assess the cumulative effect of Vienna dropouts on Soviet emigration policy. She had no doubt that the Russians' decision to swing the gates to leave only a narrow crack open was affected by the emigrants' destination.

But there was another argument which had cropped up in her conversations with Soviet officials, an argument which by its nature was very recent in origin. It also came in the form of a question, usually asked with an undisguised sneer. " 'Do you really think we should be interested to supply Soviet citizens to Israel, to become soldiers in any army pledged to fight the Soviet Union?' " The reference, of course, was to the recently concluded — and currently suspended — strategic cooperation agreement in which the Soviet Union is named as *the objective of U.S-Israel* regional partnership.

ORA NAMIR, a Labour MK, was in the Soviet Union as part of a five-member delegation invited by the Soviet Peace Committee and which also included Alignment MK Rabbi Menahem Hacohen, former Mapam MK Chaike Grossman, and David Chinin and Selim Jubran of the Rakah, the Israel Communist Party.

Why Ora Namir, we asked? This was a Communist or at the very least a *CP-front affair*, and she and Menahem Hacohen were certainly not of such fellow-travelling.

"The initiative came from them. Rakah MK Tewfik Toubi invited me and Menahem. I asked Shimon Peres and he agreed that we should go. This was the first delegation invited from Israel to the Soviet Union in three years that wasn't all-Communist, and we thought it important to go. This consideration very definitely outweighed the possibility that the Soviets would try to make some use of our visit in their own propaganda efforts.

Ora Namir

"After being there for 11 days and seeing how we were treated, I *feel that our decision to go was the* correct one. The Soviets severed relations with Israel 14 years ago but even tenuous relations deteriorated to an all-time low in the past four years of the Likud government. It was important to establish some sort of contact. And I for one came away with the feeling that their initiative in extending the invitations was also motivated by a desire not to burn all their bridges to Israel. After all, there is no spontaneity in such matters in Moscow."

Namir also believes that the Soviet initiative in extending invitations to members of the Labour Alignment was a result of a misreading of the Israeli political map. "They realize that Rakah alone is very unrepresentative of the Israeli political spectrum, and that even Mapam does not add much breadth. At the same time they are aware of *the rightward swing within the* Labour Party. I think it's fair to call me very definitely left of centre in the party and most certainly a dove, although not an extreme one. I guess that's why Toubi was told to invite me."

THE THREE Zionist members of the delegation devoted most of their time to meetings with Jews and to pressing the question of the rate of Jewish immigration from the Soviet Union. Kisilev's speciality at the Institute of Sciences is as head of the Middle East section of the American-Canadian desk.

Namir was impressed with the great sensitivity of Moscow's "America-watchers" to the strength of the Jewish lobby in American politics. Dealing with that important segment of American public opinion is apparently still important to the Russians; even in a period of escalating tensions with Washington.

"Kisilev, however, was almost brutal in the way in which he analysed for me the latest evidence they have of the seeming decline in the power of the American Jewish lobby. He was fully informed on the details of the Jewish lobby's defeat in the AWACS debate. 'It's no longer an automatic thing that the Jews win in such things,' he told me.

"Kisilev also referred to the growing tensions between the Begin government and the Reagan ad*ministration, with what seemed to* me personal glee. It was all very uncomfortable."

The one other issue which all those she met insisted on raising time and again was that of the Golan annexation. All those she met on the official part of her itinerary seemed to have been briefed on the latest details of this step by Israel, and insisted on pressing home Soviet opposition to it.

NAMIR said that the members of the delegation had no trouble in *seeing whatever and whomever they* wanted to. The meetings, however, were a mixed bag.

"My worst experience was having to listen to the official Jews who were produced for meetings when I pressed the issue of freedom for the teaching of Hebrew. These Jews, some of them university professors, would go through the litany of how wonderful things were for the Jews *in the Soviet Union.*

"But even when I raised the issue of Hebrew and the harassment of Hebrew teachers, when I was in Leningrad, a town where you can feel freer from the oppressive and omnipresent state apparatus so obvious in Moscow, or in Kiev, I got only embarrassed silence for answer."

The same embarrassed silence *was the only answer she got when* she confronted Peace Committee people and Soviet academics with the evidence of Jewish professors who lost their jobs and were forced to perform menial tasks such as sweeping the streets after having applied for visas to immigrate to Israel.

"I did meet, however, with wonderful groups of Hebrew teachers and enthusiastic students. We had a Hanukka party with one such group in a private home and I was amazed by how much they *knew and how much they could fol*low events in Israel. They even knew the details of the Hebrew Language Bill I had tabled in the Knesset several weeks ago, and used my introductory speech in their studies. Our broadcasts very definitely do reach them."

FROM NAMIR'S description, it seemed clear that the members of the delegation were accorded red-carpet treatment and afforded relatively free access to whomever they wanted to see. But it is doubtful whether such access made much *of a difference on such questions as* the rate of Jewish emigration or Hebrew teaching.

An example of that relative freedom of access and the limitations to it was given one night last week on television by Rabbi Menahem Hacohen. He related that while a visit with the rabbi of Moscow had not been included on his original itinerary when he asked for such a meeting it was immediately set up. "I never did get to see the rabbi however because he avoided me, pleading illness," Hacohen said. "The truth is, I was later told that he was uncomfortable about meeting a rabbi from Israel in view of the talk of the town that he was living with a *non-Jewish woman* whom he hoped to convert and marry. The problem, however, was that even if she did convert, he could not be permitted to marry her according to the *halacha* because he was a *cohen*, and a *cohen* may not marry either a divorced woman or a convert.

"When I asked my Soviet guides why the rabbi was avoiding me, they said jokingly, that there were some things that even the authorities in the Soviet Union could not control."

NAMIR, *the chairman of the Knes*set Education Committee, also used her 11 days in the Soviet Union to study some aspects of the educational system and in this she came away definitely impressed and with some thoughts about things that we could learn in Israel.

"I was given an opportunity to visit a kindergarten in Leningrad, a regular school, a gigantic youth activities centre in Moscow and Kiev University, in addition to having meetings with heads of pedagogical institutes. The most impressive *aspect of their educational system I* saw was their determined fostering of talented children. This is unparalle in the West. As soon as they can identify a child with pronounced talents in any direction there are no budgetary limits on the extent to which they will try to develop that talent and subsidize his further studies.

"They also put great emphasis on the training of teachers. As far as I could see, in the central institutions they try to set high standards. Not only must secondary school students *pass matriculation exams*, which we in Israel are under growing pressure to eliminate, but they then have to pass stiff entrance exams to the universities too.

"Still, some of the problems are *similar. I was told in Kiev Univer*sity that too many of the students were anxious to study law but that there was a significant drop in those studying the natural sciences. I asked whether in the Soviet Union there was no central planning and assigning of students to specific fields in keeping with national priorities.

"The answer was 'definitely not. We *try to guarantee as much as pos*sible, free academic choice to students. We require of all university graduates that they work for three *years in their professions wherever* the state needs them, but there is no attempt made to coerce students into a choice of academic field.' "

AS IMPRESSED as Namir was by many aspects of the Soviet educational system, the fact remains that it is specifically in this area that one comes across the worst examples of anti-Semitic discrimination. There does tend to be a high proportion of Jewish youngsters among the very talented, but they have a hard time getting *into the central institutions for such* promising students as a result of very definite discrimination.

A field in which there has been a definite regression in Soviet society, according to Namir, is that of the role of women. "True, in the universities, the proportion of young women in the various professions is high, compared with what is the case in the West, although in this regard Israel is closer to the Soviet practice. But when you get into other aspects of Soviet life it is easy to see that the Soviet Union has not *joined in the trend towards greater* women's equality that has developed in recent years in the West. I was told that one third of the members of the Supreme Soviet were women and that the proportion of women in local authorities was even higher. But it is no secret that there is not a single woman in the Politburo and there hasn't been one since Fortseva, under Khrushchev.

"What really turned me off, however, was visiting home economics classes. There was not a single male among the girls who were learning how to cook, sew and clean. I repeatedly raised the idea of training young people of both sexes *to share the burden of homekeep*ing, especially in an economy in which women are urged to go out to work. In reply, I was lectured time and again about the role of women as wives and mothers, and was told in no uncertain terms that the trend in the Soviet Union would continue to be different. I saw this in another aspect too. We visited a clothing factory in which nearly all the employees were women, and it became clear very quickly that they were all poorly educated and paid very low wages even by Soviet stan*dards. The impression was very* similar to that given in similar factories in which cheap women's labour is exploited in the West."

HOW DOES ONE get to Moscow from Jerusalem these days, we asked. "There is a regular flight from Moscow to Damascus via Larnaca, Cyprus," Namir said. "We were scheduled to return by that flight, getting off at Larnaca for Israel. At the last moment someone said that the flight was being changed to Moscow, Damascus, *Larnaca, but then it was changed* back again and we all calmed down." □

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Golda and peace

Did Golda Meir miss opportunities for peace? MORDECHAI GAZIT looks at the criticisms and the facts.

GOLDA MEIR used to say that the vision of peace would become reality when an Arab leader appeared who was prepared to declare his willingness to discuss co-existence and reconciliation with Israel.

Today, four years after Sadat's momentous declaration and his visit to Jerusalem, it is easy enough to say that Golda was right. But when she was prime minister, many people criticized that statement on the ground that it released Israel from taking any initiative until such a miracle occurred.

The image of Golda as a woman of indomitable courage, always prepared to take up the cudgels on behalf of her people, earned her the esteem and gratitude of the nation. At the same time, it contributed to the impression of some that she was intransigent. Her concern for the maintenance of what had been accomplished by the Jewish revival was regarded as excessive, and an impediment to her capacity to "dare" and to seek a chink in the wall of Arab hostility.

The prime ministers who preceded her - Ben-Gurion, Sharett and Eshkol - were no more successful in breaching that wall. But the criticism of them is, on the whole, balanced. In the case of Ben-Gurion, for example, it focuses on some of the IDF's acts of military retaliation in the '50s, but avoids wholesale condemnation of his policy over peace with the Arabs. Only Golda Meir has become the target for sweeping criticism for missing opportunities of making peace, or advancing towards it.

The truth is, however, that Golda was perfectly ready to examine any proposal that came her way and to search for others that had not yet come into view. But she had no illusions. As long as the Arabs clung to their entrenched attitudes towards Israel, she believed, as long as they continued to build up their military strength, and perpetuate the Palestine refugee question, as long as they abstained from channelling their material and spiritual energies into the developement of their own countries, and societies, there was simply no prospect of peace.

NEVERTHELESS, the criticism is still levelled by a considerable section of the Israeli public that she missed opportunities for peace or, if not that, that she failed to prevent the Yom Kippur War.

In refuting this criticism, one is faced with two difficulties. The first is having to deal with an "if" of history: the assumption that, if only Golda had acted differently, the longed-for results would have inevitably followed. When one counters this with evidence that the political realities in the years 1969-73 were quite different from what the critics believe them to have been, they respond with another indictment: that she never took an unorthodox and dramatic step for the sake of peace.

This is to resort to the imaginary when critics feel they have run out of factual arguments with which to condemn Golda — or for that matter any other Israeli prime minister — for not having acted in a Sadat-like manner.

The critics are on shaky ground. It was never a question of an Israeli premier not offering to go to an Arab capital, but rather of the Arab leaders refusing to extend their traditional hospitality to an Israeli.

If what the critics are really complaining about is that no prime minister has ever expressed readiness to relinquish all occupied territories, including Jerusalem, and to grant self-determination and the right to a state of their own, to the Palestinians they are deluding themselves. The national consensus would never tolerate such a declaration.

Sadat said more than once that Golda Meir and Menachem Begin were the only Israeli leaders who could be considered as possible partners in a peace-making process. Where Golda was concerned, he could hardly have forgotten that it was during her premiership that the major part of the War of Attrition and, of course, the Yom Kippur War, took place. He felt strongly that "the old lady" was quite capable of making all the difficult decisions required.

ADMITTEDLY, it is risky to write history only a few years after the event, especially when the writer has participated in it. But there are certain basic facts that will help to elucidate the question: could any Israeli prime minister have been expected to act differently in 1969-73?

One tends to forget that in the first 18 months of her premiership, Nasser was still the president of Egypt. It was he who ordered the opening of the War of Attrition in September 1968, six months before Golda took office. The strong military reaction of the Eshkol government forced him to suspend it until he could perfect his preparations. He resumed the war in early March 1969, a couple of weeks before Golda became premier.

The War of Atrition caused a certain amount of demoralization among Israeli youth. This was reflected in the play, *The Queen of the Bathroom*, a cruel satire aimed at Golda Meir. It was unjust since no one had any idea as to how, given the regional realities, to put an end to this debilitating war and reach an agreement with Egypt. Even the UN mediator, Gunnar Jarring, suspended his mission the moment hostilities were resumed, explaining, not altogether logically, that when guns start roaring, a mediator should disappear.

Another reason for his inactivity was his belief that he ought to wait patiently and from a distance for the outcome of the Great Power talks on a Middle East settlement then taking place.

During those long months President Richard Nixon, and Secretary of State William Rogers, displayed a chilly, if not downright unfriendly attitude towards Israel. It should be recalled that from October to December 1969, Washington was busy putting together a plan for the total withdrawal of Israel from Sinai and almost total withdrawal from Judea, Samaria and the Gaza Strip.

The Rogers Plan did not envisage peace with normalization of relations between the parties. It clearly clashed with the American strategy of refusing concessions to the Soviets and their satellites — and Nasser could reasonably be regarded as coming into this category — at the expense of a pro-Western state, in this case Israel.

At this time, Israel held firmly to a view of the situation in the area that comprised two points: first, that any chances of a settlement with Nasser, however improbable at any time, had evaporated completely with the Six Day War; secondly, that the only hope of moderating the deeply entrenched Egyptian Khartoum positions was through the medium of Moscow.

This must have been the logic underlying the great power talks. However, it soon became apparent that Moscow was either unwilling or unable to be helpful in this regard.

It should be obvious that all these factors formed the politico-military background to the events in the region, and not the factitious illusions of *The Queen of the Bathroom*.

Even if a critic accepts this analysis, he insists that there are still two unanswered questions: Why did Israel escalate the War of Attrition by extending the bombing deep into Egyptian territory? And why did the Israel government object to Dr. Nahum Goldmann's acceptance of an invitation to go to Cairo?

THE DEEP penetration raids began in January 1970 for essentially military reasons. Israel was hopelessly out-gunned along the Suez Canal and therefore decided to make fuller use of its air force in order to weaken the Egyptian determination to continue the war and create conditions for the restoration of calm in the region.

To this day, when people argue about those raids, they disagree as to whether they were carried out with or without American acquiescence. By now, we can be almost certain that Washington did not demur, possibly because it considered the war to be a joint Cairo-Moscow undertaking. In any case, it is a fact that Washington did not exert any pressure on Israel to stop.

It did not take long for the Soviets to take up the question of a cease-fire, but their conditions were unsatisfactory. It was to be undeclared; to last six to eight weeks; to ban aerial bombing but to tolerate artillery fire. Nevertheless, Golda Meir did not reject the proposal out of hand, but asked for modifications. It soon emerged, however, that under the cover of this initiative, the Soviets were introducing SAM-3 batteries into Egypt, forcing Israel to decide whether to take action against the Soviet-manned batteries or to resign itself to a cease-fire under unsatisfactory conditions. The decision was to reject the proposal, but to stop the deep penetration raids.

Despite this, the Soviet Union increased its involvement in Egypt in the spring of 1970. Soviet pilots began to patrol Egyptian skies, and the War of Attrition entered a new and more ominous phase. In these circumstances, Israel had no alternative but to go on with the war, within carefully defined limits.

THE DISCLOSURE in March 1970 that Nahum Goldmann had been invited to Cairo but that the government had refused to sanction the visit aroused a storm of protest from the dovish sector of the Israeli public. The primary reason for the refusal was that Goldmann had already published his minimalist views and was bitterly critical of the government's policies. An officially authorized visit to Egypt by a man with such views would have had a damaging effect on war morale. Golda could not, of course, prevent his going to Cairo as a private citizen, but he himself was not prepared to go without the government's blessing.

That summer, notwithstanding serious misgivings, Golda Meir accepted a diplomatic initiative by Secretary of State Rogers for the renewal of negotiations. As a by-product of this acceptance, a cease-fire came about in August 1970. Golda suspected that behind the new initiative lurked the old Rogers Plan.

She also realized that the acceptance of the new initiative would break up the national unity government, since it involved negotiations not only with Egypt over the Sinai peninsula, but with Jordan over Judea and Samaria, in direct conflict with the principles of Menachem Begin.

The very night the cease-fire came into effect, the Egyptians flagrantly violated the agreement by moving their SAM-3s eastwards toward the Canal. No clearer proof was needed that for Nasser, the acceptance of the Rogers initiative was in no way a prelude to peace negotiations.

MANY WILL contend that Anwar Sadat's succession to the presidency upon Nasser's death in September 1970 increased the prospects of peace. As evidence, they will cite Sadat's reply to Jarring in February 1971, expressing Egypt's readiness to enter into a peace agreement with Israel on the basis of total withdrawal and a solution of the Palestine refugee problem in accordance with UN resolutions.

Retrospectively, it can be assumed that Sadat was hinting at readiness to embark on a completely new policy. But we must beware of drawing conclusions under the influence of something that did not happen for another seven years.

In his autobiography, Henry Kissinger acknowledges that with the rest of the world, even after Sadat had been president for many months, he did not appraise Sadat's personality correctly, and tended to belittle him. Kissinger writes:

"Later on, I came to know Sadat as one of the few truly outstanding leaders I have met...But in 1972 none of this was apparent. Sadat had made many threats that he had not carried out. In the Jarring negotiations he had been more flexible than his predecessor, but he had apparently not yet renounced Nasser's delusion that he could insist on unfulfillable demands.

"If Washington did not perceive the potentialities of the new Egyptian president, it was hardly unnatural for Golda Meir and her government to be unaware of them.

But the limited Israeli view of Sadat did not adversely affect Jerusalem's decisions. For example, it is incorrect to claim that Israel's answer to Jarring in February 1971 was responsible for the breakdown of the negotiations with Egypt. That answer stated that the government viewed positively Egypt's expression of willingness to "enter into a peace agreement with Israel," and reiterated its readiness to start serious negotiations.

The unforgivable "sin" of Golda's government in the eyes of the critics, however, was that while expressing willingness to withdraw to "secure, recognized and agreed boundaries," it made it clear that it would not withdraw to the 1967 lines. This reservation incurred the wrath not only of the Israeli doves, but also of the U.S., and Israel was accused of torpedoing Jarring.

THE UNFAIRNESS of this becomes evident when one compares it with the forbearance shown by Washington to the Egyptian reply to Jarring. The fact is that Cairo, like Jerusalem, went beyond what Jarring expected it to say. Having been asked whether Egypt was prepared to make peace with Israel if Israel committed itself to withdraw from Sinai and the Gaza Strip, Cairo "answered in the affirmative, but added quite gratuitously "and from all the occupied territories." This introduced geographic areas that Jarring had carefully excluded.

Granted that Israel's answer disappointed the Egyptians, it is still difficult to understand why it should have put an end to Jarring's efforts as a mediator. Why did he not bother to go to Cairo to find out what was behind Sadat's revolutionary proposal about a peace agreement with Israel?

His failure to do this is all the more inexplicable in view of the fact that only a few days earlier, Sadat had publicly proposed what he called "a new Egyptian initiative" on partial Israeli withdrawal from the Canal.

Even if the UN envoy was somewhat annoyed by Sadat's reference in that speech to the need to "get away from Jarring's vague formulas," he was duty bound to find out for himself what the new Egyptian president, whom he had never met, actually had in mind.

His conduct is still more surprising in the light of Golda's favourable reaction in the Knesset to Sadat's proposal. She stated that even though further discussions would be required to obtain precise details, she thought it could form the subject of separate negotiations unconnected with any other outstanding Israel-Egypt issue.

Perhaps we must assume that Jarring's apathy was due to his belief, similar to Kissinger's, that Sadat had yet to cross the Rubicon and that no new wind was blowing in Cairo..

A YEAR LATER, in 1972, Rumania's President Nicolae Ceausescu sent an emissary to Golda Meir inviting her urgently to Bucharest. There he gave her the good tidings that Sadat had promised him to meet with a representative of Israel. Golda expressed her delight, and indicated her readiness for a meeting at any level. Her gratification, however, was short-lived: Sadat never kept that promise.

This incident is added proof that even if Sadat had begun to nurse an idea of *moving towards peace* with Israel, it was still far from fruition.

Golda's critics regard Sadat's proposal for opening the Canal as another missed opportunity. It held a prospect of bringing calm to the area at the very time that the Egyptian president was proclaiming 1971 as "the year of decision."

We shall never know whether it would have been possible to reach an agreement on the Canal had things developed differently. Kissinger has written that he did not believe that there ever was any such prospect, and he therefore prevented the White House from actively supporting State Department efforts in that direction.

However, not only in Washington were their differing ideas on the matter. In the Israeli government, too, there was no unanimity on the terms of such an agreement. The general staff and some ministers *were convinced that Israel should* not withdraw more than 10 km. from the Canal, while Minister of Defence Moshe Dayan argued that even a withdrawal to the passes (25-30 km. further back from the Canal) would not endanger Israel's strategic position. This difference of opinion is more easily understood if one recalls the background — a big Soviet military presence in Egypt and the possibility that, at the end of the "year of decision," Egypt would renew hostilities.

SOME FEEL that Golda should have used all her authority to persuade her government in favour of Dayan's view, in the hope that it would stand a better chance of being accepted by Sadat. We must remember, however, that the opinion of the general staff was paramount in Golda's eyes, all the more so because it was supported by such important ministers as Yigal Allon and Yisrael Galili. Perhaps things would have turned out differently if Dayan had taken a strong stand and convinced Golda to tilt the decision in his direction.

It is also possible that she could have been influenced by a high-powered and persistent American mediation effort. But this never materialized. The U.S. did not even appoint a special envoy, but only undertook an unsystematic and intermittent mission, as if it had learned nothing from its earlier mediation experience. We can even charge the U.S. with ineptitude, in that it became known at the time that one of its diplomats in Cairo *was in cahoots on the matter*, thus violating the golden rule of impartiality prescribed for a mediator.

This unhappy combination of circumstances prevented the negotiations from ever reaching the stage of real bargaining. Only if it had come to the point where a difficult decision had to be taken, and Golda had evaded that duty, would she be deserving of harsh criticism.

That the negotiations never got off the ground was perhaps due to the fact that Sadat's interest in the matter was not sustained. In his autobiography, he devotes no more than a few lines to the subject. We know now that no decision of any kind could ever be taken in Cairo without Sadat's personal interest being engaged.

WHEN SADAT expelled the Soviets from Egypt in July 1972, Golda Meir judged that the time had come for a direct appeal to him. Accordingly, she included in a statement of policy to the Knesset a special paragraph.

But Sadat responded with an unequivocal negative. The clear lesson is that one must not seek to identify the Sadat of 1971-73 with the later Sadat, especially the one after 1977.

THIS LENGTHY account of events still does not convey the complete picture. Three more episodes must be mentioned, at least briefly. First, the mission of Hafez Ismail, Sadat's national security adviser, and his meetings with Kissinger in the six months preceding October 1973.

In his book, Kissinger reveals that these meetings were originally proposed by the Egyptian president in 1972, but for various reasons, none of which sounds convincing today, Kissinger kept putting Ismail off until February 1973. In his delaying tactics, he did not consult the government of Israel.

At last, when he and the Cairo envoy finally met, it became evident that the latter had nothing concrete to offer. The Egyptian position showed absolutely no flexibility. With Golda Meir's agreement, Kissinger proposed to Ismail that Sinai be returned in its entirety to Egyptian sovereignty, but Egypt would have to agree to the discreet presence of the IDF at some strategic points.

This idea was rejected out of hand by Sadat. He explained shortly thereafter in a public speech that it was out of the question for Egypt to accept an abstract, hovering sovereignty over Sinai, totally detached from the ground, where the IDF would reign supreme. The Hafez Ismail mission, like the Canal proposal, never had a chance.

The second episode relates to the negotiations undertaken through Kissinger with Egypt and Syria after the Yom Kippur War. Golda Meir was a tough negotiator, but she knew when to yield. Sadat came to appreciate her decisiveness as well as the quality of her leadership. In the negotiations with Syria in May 1974, the decision to return Kuneitra to Syria raised a storm in Israel. There were noisy demonstrations outside the prime minister's residence in Jerusalem. But what disturbed Golda more than the noise was the *fact that her old friend and political* associate, Rahel Yannait Ben-Zvi, the widow of Israel's second president, was one of the demonstrators.

Golda's iron will, however, stood her in good stead, and she did not budge from the difficult decisions that enabled the separation of forces agreement with the Syrians to materialize, bringing an end to the war of attrition on the Golan.

The third episode concerns negotiations with King Hussein of Jordan. Contacts with him were maintained through all possible channels. Many times, the king was apprised of the readiness of the Israel government to persuade the Knesset and the public of the need to sign an agreement with Jordan based on returning great parts of Judea and Samaria. But Hussein showed himself to be a leader who, while sincerely anxious for peace, was not prepared to make any territorial concessions.

Very possibly, a peace with Hussein involving the return of all the territories, including East Jerusalem, could have been achieved, and that opportunity was missed. But we must realize that it was only a peace on those conditions that Israel was denied.

IN CONCLUSION, one can divide Golda Meir's premiership into three quite distinct periods. The first corresponded with the last 18 months of Nasser's life. It is more than doubtful whether there was any real possibility of an advance towards peace during that time.

In the second period, September 1970 to the Yom Kippur War, there were ostensibly some chances of progress towards peace. Careful examination of the facts, however, shows that Sadat was then still at the start of a process that was to continue for a number of years, only at the end of which did he reconcile himself to the need to make a peace accompanied by normalization.

Possibly, energetic mediation of high quality in the years 1971-73 could have led to an agreement of some kind that would have reduced the tension between Egypt and Israel. Unfortunately, the right mediator was not forthcoming; and Kissinger, who was shortly to prove himself superb in that role, felt then that any effort would be pointless.

The third period in Golda's premiership came after the Yom Kippur War and ended with her resignation. Even those who are severely critical of her policies in general give her credit for her conduct in that final year, of the negotiations that resulted in two agreements with Egypt and one with Syria. □

The author was director-general of the Prime Minister's office in 1973-75, has been director-general of the Foreign Ministry and ambassador to France.

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Facing changed realities

The Post's MARK SEGAL discusses the future of labour relations with four Histadrut leaders.

AS THE HISTADRUT gets into its sixties, it appears to be facing its most serious challenge ever. On the one hand is a populist government intent on clipping its wings; on the other, rumblings of trade union *protest about the creaking* machinery of the whole apparatus. Can the General Federation of Labour come through unscathed? To get an indication of the answer, *The Jerusalem Post* sought out four key figures on the trade union scene.

The head of the trade union department, Israel Kessar, put the blame on the Likud's attempt to neutralize the renewal of the Labour Alignment's leadership mandate at the last elections. He denied that the entrenched trade union bureaucracy is out of tune with the rank and file, and would not hear a word against the party's controversial decision to extend the term of septuagenarian Secretary-General Yeroham Meshel.

He emphasized that Israel's social stability had resulted from the existence of a well-organized labour organization speaking for 90 per cent of the work force, strong and responsible enough to uphold the workers' interests while remaining sensitive to the state of the economy. But he warned that there were now forces "intent on pushing us back to the '30s as far as trade union rights are concerned, seeking to weaken the cohesion of organized labour in order to attain short-term political ends of a dubious nature."

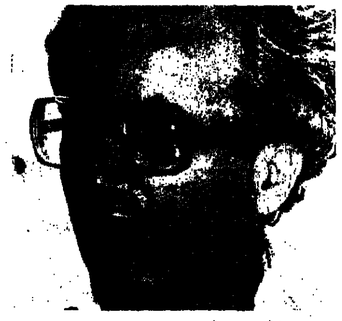
The intervention of cabinet ministers and Likud MKs in recent *labour disputes and the injection of* extraneous elements had done a lot of damage, said Kessar. He gave as an example the diamond industry dispute, when non-Histadrut bully-boys were bused to the violent demonstration outside the federation's headquarters and an effort was made to convince the diamond workers that they could get a better deal without the Histadrut.

THE YEMEN-BORN Kessar claimed that works committees are flocking to their Histadrut faction for the kind of backing not forthcoming from official channels, the majority of them certain that if the Likud succeeds in disrupting the general framework of the federation, the whole trade union structure will collapse.

He sees the proposals for nationalizing Kupat Holim and the pension funds as part of a grand design to weaken the power of organized labour; but what is disturbing him most at present is the attempt of the government to throw labour contracts overboard, by imposing senior staff from outside and "reforming" public service tenders to suit particular applicants.

It was, naturally, the current trouble in the Defence Ministry that he referred to specifically. He was especially upset that its excellent labour-relations record had been marred by a minister who thought he could tremble over collective agreements as he thought fit. I know Shamir said that all he had to do was to pay 500 to the works committee and they'd fall down in front of him. I think he'd be better advised to show a different attitude to such a devoted body of public servants," he declared with some heat.

(Above) *Histadrut's Kessar, staff committeeman Oberkovitch.* (Below) *Likud's Shalish, Labour Council's Ben-Meir.*



The emergence of an unofficial forum of 13 big works committees has aroused mixed feelings at Histadrut headquarters. It is said there that this was an idea of Kessar's, aimed against the government, but the committee seems to have become something of a Golem, especially as some of its spokesmen are active members of the Likud.

Explaining why he recently lost his cool with Finance Minister Aridor for having found time to meet with a delegation of the forum when he studiously ignores the Histadrut leadership, Kessar said, "As a Histadrut member and former head of its Likud faction, Aridor knows that the forum is not a recognized Histadrut body." He complained with some heat that since Aridor became finance minister, the government has ignored the federation's offer to talk. He added that the members of the 13 forum realize by now that they have been used as pawns in a bid to undermine the Histadrut, and that they will eventually be absorbed into its over-all activities.

LIKUD FACTION head Zevulun Shalish, who is also a member of the Herut secretariat and a party ally of *Aridor's, has nothing but praise for* the finance minister, especially for his proposal to ensure that cost-of-living allowances cover 100 per cent of the index rise. He cannot understand why this was opposed by the Histadrut. (Kessar had said that they only objected to Aridor's insistence on the C-o-L allowance being the sole increase in wages.)

Shalish himself typifies a successful trade-union story. Assistant head of Rassco's legal department and one of the two employees' representatives on its newly-reconstituted board of directors, he is the popular chairman of the company's staff committee.

He scoffed at Kessar's talk of "a grand Likud design" to undermine the Histadrut. He described the federation as "a 61-year-old lady suffering from sclerosis, with an aging secretary-general who symbolizes the *apparatchiks'* loss of contact with the membership."

He regretted the conservatism of the organization. "Trade unionists are getting together outside the federation because they have lost faith in its capacity to speak for them. The trade union bureaucracy has forfeited the confidence of the members and its policy is bankrupt," he said firmly. He regarded the settling of the El Al dispute by the government and the ugly turn of the diamond strike as the writing on the wall for the present Histadrut leadership.

Shalish agreed that a chasm is opening up between the trade union functionaries and the membership, asserting this is because "they are all put there by party appointments, *not because they represent* workers." Dismissing talk of the Likud seeking to subvert the trade union movement, he argued that his party and its ministers only wished to prevent the Alignment from converting the federation into a dreadnought aimed at scuttling the government.

He pointed out that nearly half the members had not bothered to vote in May because all they cared about was the Kupat Holim connection. "The moment we break that link, let's see how many Histadrut members there will be."

Shalish complained about the negligible influence now exercised by the Herut trade union caucus, former faction leaders such as David Levy and Yoram Aridor having gone into the cabinet. They did not even have a member of the Herut caucus in the Knesset faction, he added, indicating his disappointment at having been passed over in the party's list of Knesset candidates. Nevertheless, he is a faithful party man and supported Levy's intervention in the El Al dispute. "It is only natural that workers should turn to him, regardless of communal origin," he said, "because he is regarded as the authentic voice of the working man *in the cabinet.*"

DID HE EXPECT a large turn-out for the anti-government demonstrations promised by Meshel?

Shalish guffawed. "Absolute rubbish! Who will come out for him? All we've seen so far have been diamond workers demonstrating at the Va'ad Hapoel building shouting for David Levy." He charged the secretary-general and his fellow Alignment leaders with "hitching a ride on the protest of the Defence Ministry staff."

But over that affair, the defence minister has put Shalish and his fellow Herut faction leaders on the spot. They spent an hour and a half last Friday trying to educate Sharon in modern labour relations.

Both teachers and pupil emerged unhappy from the lesson. Sharon took *umbrage at not getting* their automatic support, while they were fearful that acquiescence in his demands would cost them their constituency.

When we talked about the dispute a few days previously, Shalish had hoped to avoid a confrontation with the minister; but now that Sharon has blocked a mediation offer by Deputy Premier Levy, his optimism is fading.

After a discussion of the basic purposes of trade unions, Shalish was fair enough to admit that the Histadrut trade union department did indeed have a much more responsible concept of its duties to the economy than an individual works committee, because it also took into account the weaker elements among the labour force.

As if to make up for such an admission he hurriedly added: "But what is urgently needed is to replace the aging leaders at the top. Both the secretary-general and the treasurer are well past the mark. Anywhere else they would have had *to retire. Why not in the* Histadrut?"

YORAM OBERKOVITCH is the living rebuttal of Shalish's blanket talk of *all* Labour trade union chiefs being functionaries. He is one of four grass-roots leaders of the national works committee elected by Labour to the new Histadrut Central Committee (the federation's "cabinet"). He is chairman of the powerful national staff committee of the Israel Electric Corporation, and his three new cabinet co-members represent IDF civilian employees, Tel Aviv municipal employees and the staff of Yachin-Hakal.

Oberkovitch has drawn considerable attention not only because he is an unusual type among trade bosses, but also because he continues to be very active on the 13 forum, despite the strong mutterings of trade union chiefs of the Labour Party, on whose Central Committee he also serves.

Born in Petah Tikva, Oberkovitch, the son of a veteran Histadrutnik, distinguished himself early in life as a member of the local Hapoel sports club. He eventually became one of the national handball team and then one of its trainers. Today, he is chairman of the National Handball Association, and at 43 he keeps fit by playing regularly in the veterans' league.

Oberkovitch was one of the workers on the construction of the Ashdod power station. Familiar with the situation there, he had no compunction in throwing the book at the shift workers when they tried to twist the national committee's arm by threatening to turn off the country's lights. "We managed to overcome them," he said smoothly.

Since he was elected chairman of the national committee six years ago he has spent half the week travelling up and down the country in the interest of the IEC's 7,000 workers and 2,500 pensioners. He was elected by the Southern Region committee, which speaks for 60 per cent of the personnel, and is hoping that ongoing tensions with the Northern Region staff committee will soon be resolved.

Was he concerned about the rise of violence in recent trade union protests?

He saw this as a regrettable part of the increasing violence in Israeli society generally which is aggravated by the lack of cooperation between the government and the Histadrut. "You know," he added, "I witnessed the violence during the elections. It was then that the evil genie was let out of the bottle."

On top of this he feared that rank-and-file trade unionists might follow the bad example set by Deputy Premier Levy in the El Al dispute. "He managed to settle things against the terms of the contract. So the ordinary labourer sees this example and begins to wonder, why shouldn't I grab what I can, if a minister gets away with it?" The result, he feared, would be chaos in labour relations.

This led me to wonder how his continuing involvement in the 13 forum jibed with his recent co-option into the Histadrut establishment? "I am not there in any *personal capacity, but because my* organization sent me there," he said, without batting an eyelid. He denied that the 13 committee members were in any way "creatures" of Kessar, or that they were aimed against the Histadrut.

Referring to the recent meeting of the forum with Aridor on the very day that David Levy was intervening in the El Al dispute, Oberkovitch said that was just a coincidence.

"We presented Aridor with a list of demands," he said, choosing his words carefully, "tax rebate on incentive pay and overtime, which we urged should be incorporated in the new round of collective agreements."

The minister did not turn them down, and advised them to call him after he had completed the state budget — adding as an afterthought, "That is, if I manage to get my cuts through ... I really believe that we all pay too many taxes."

OBERKOVITCH is convinced that only a sealed agreement between the finance minister and the Histadrut will put things right *vis-à vis* the country's workers. Reminding me that the web of collective wage agreements criss-crossing the economy expires in April, he said ominously, "and if things don't get moving by then, I *can assure you they won't have only* 13 committees to deal with, but 3,000 of us."

He acknowledged that he was being pressured to abandon his pals in the forum, but he was not going to submit to it. "I am confident that they all want to work within the Histadrut framework," he said. "Anyhow, I don't think it will stay *limited to only 13 committees. We* shall call in more for the good of organized labour."

He conceded that the Histadrut had not kept in step with new trends in the labour sector. "We have to maintain a common framework for all the different kinds of unions. That is where our strength lies."

Did he think it was possible to change things from within the federation? He most certainly did, believing that by changing the existing instruments they could avoid anarchy on the labour front.

Oberkovitch dismissed Shalish's claim that the Labour Party ranks on the Histadrut Executive contained only *apparatchiks*, declaring proudly that "this time, 30 per cent came from work places."

He did not buy the theory of a Likud design to break the Histadrut; he thought their intention was to take it over, and that they would soon do their best to clip its wings. He felt the Histadrut had dithered over the El Al dispute, that it had not come out strongly enough in favour of honouring written contracts, which had been broken by Deputy Premier Levy.

Talking of trends among works committees, he noted that many of them had turned anti-establishment and that this had created the climate which had eased the Likud's rise to power. "However," he said, "I predict that this anti-establishment sentiment will be turned against the Likud, because Levy and Aridor won't be able to deliver, and then we'll see even their own men taking to the streets."

TEL AVIV Labour Council Secretary Dov Ben-Meir MK is currently not too popular at Histadrut headquarters, because he is the only *top trade union personality who has* publicly criticized the performance of the leadership. He committed the "sins" of accusing Kessar and company of vacillation over the El Al strike, and thus opening the door to Levy's intervention, and of condemning Meshel's announcement that he would call workers out to demonstrate.

Ben-Meir holds that the present plight of the Histadrut is much more complex than either Kessar or Shalish believes. He attributes it to three concurrent developments: the labour federation ceased to take the lead in guiding social thinking to keep pace with economic progress; drastic changes in the trade union sphere; and the achievement of power by the Likud.

As an example of the first, he cited the failure of the cooperative movement to adapt itself to changing times. In the good old days, the co-op store was a real social centre, where only members could shop and an elected committee appointed the management. Over the years, with the swift development of retail marketing and the opening of chains of supermarkets, the cooperative framework has become a fiction, with the manager not infrequently choosing his own committee.

"The ordinary member begins to ask himself: what he needs the Histadrut for, and no answer has *been forthcoming,*" said Ben-Meir.

WITH REGARD TO changes in the trade union sphere, time was when union secretaries would go from one small workshop to another, chatting with the employees during their lunch-break, and all works committee members performed their union *duties after working hours. In the* past two decades, Ben-Meir pointed out, the proliferation of large enterprises had led to the establishment of national works committees, whose leaders took on full-time jobs on the employers' payrolls. It was these who now personified trade unionism for the workers, and not an unknown secretary in a remote office.

The militancy of the new kind of trade union leader was a function of his need to deliver to his constituency of, say, 1,500 workers if he wished to be re-elected. This was entirely different from a labour council secretary speaking for tens of thousands or the Histadrut secretary-general speaking for one and a half million.

The new type of trade union leader was more independent than the old, as well as often being better educated and more highly qualified than the veteran functionary facing him across the table at Histadrut headquarters, and the federation had failed to win him over, said Ben-Meir with a sigh.

On top of it all, Likud men in increasing numbers had begun to penetrate key works committees, turning them into political instruments well before the 1977 elections. Over the years, they had pressed for a radical policy that was opposed to the balanced approach of the Histadrut, said Ben-Meir, pointing out that the rash of paralysing strikes that reached their height in 1976 were spearheaded in Likud-led staff committees.

THE THIRD strand leading to the Histadrut's plight, the achievement of power by the Likud, is one that the labour federation did not — and does not — know how to cope with, said Ben-Meir. They were able to manage at first because they could *find common ground with a conser*vative Liberal like the first Likud finance minister, Simha Ehrlich, or the similarly conservative ex-Mapamnik, Yigal Hurvitz, who both accepted Histadrut rules.

But the turning-point came with the rise of the two populist ministers, Aridor and Levy. Both had grown to national prominence via *the Histadrut*, and therefore knew its ins and outs. They proceeded to outflank the Histadrut with such things as Project Renewal, and the proposed 100 per cent C-o-L allowance, five-day work week and a dole higher than the minimum wage.

"The Histadrut found itself incapable of reacting, and could not explain that the government's proposals would really worsen the workers' lot. Like free secondary schooling, which turned out to be an anti-social measure because it let the wealthy and the tax-dodgers off paying school fees, while the cost of education was taken out of the price index."

Ben-Meir talked of a swing in labour-management relations from "managers leaving things to the Histadrut as far as wage guide-lines were concerned" to the federation not offering any proposals but leaving it to the government to make them.

The Histadrut had ceased to be the address for the rank and file because overdue reforms had not been adopted. A current indication of its weakness was the new phenomenon of companies closing down and reopening under a new legal guise, in order to get out of an inconvenient collective contract, said Ben-Meir, citing Chimavir and Arkia as examples. Then again, big insurance companies were forbidding employees to organize staff committees or to demand Histadrut conditions, and more and more companies were making individual contracts with their staff.

"Workers are beginning to feel increasingly that the Histadrut is no longer holding the reins but is dragging along after someone else's leadership," he said. "So militant works committees find it necessary to demonstrate outside the Va'ad Hapoel building, shouting "David Levy, David Levy" in the hope that their cries will penetrate the walls and prod the establishment into doing something." □

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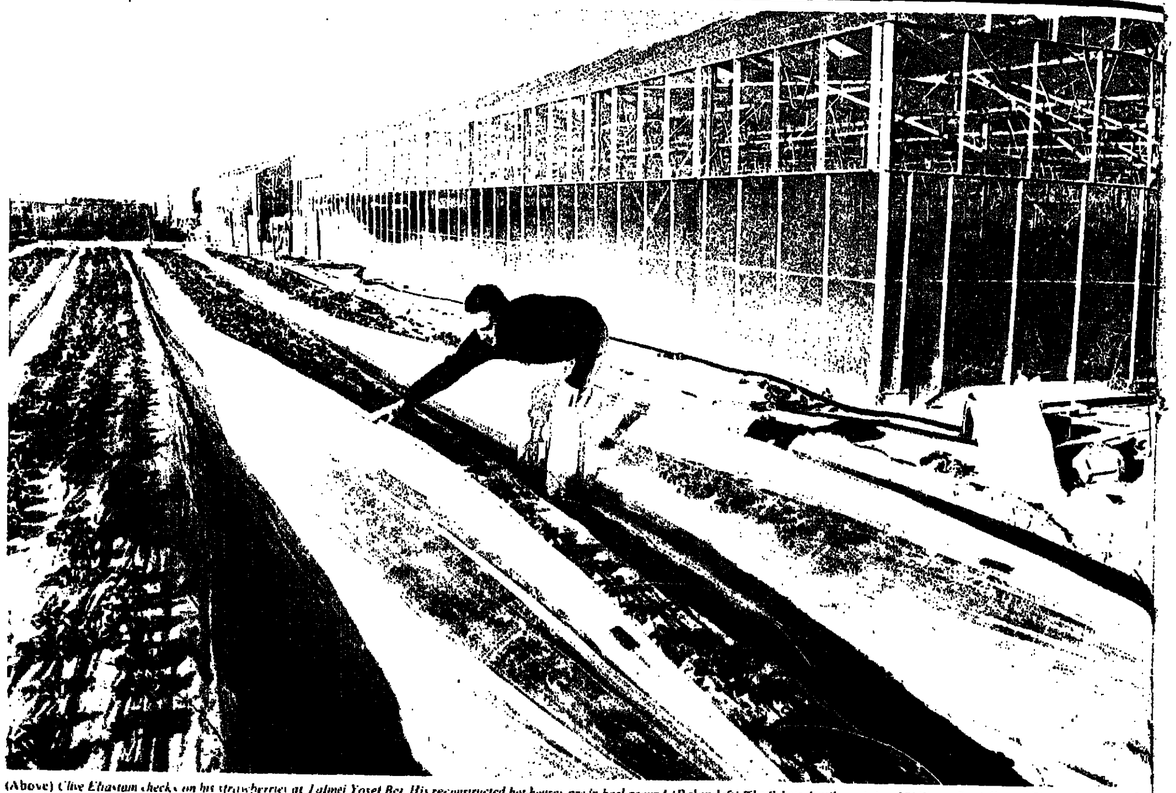
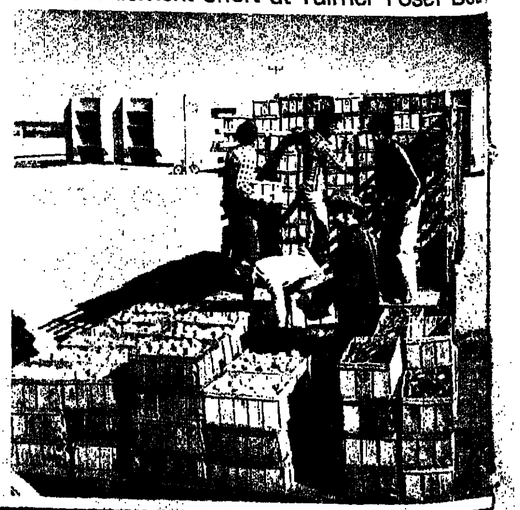


(Above) *Clive Elhasham checks on his strawberries at Talmei Yosef Bet. His reconstructed hot-houses are in background.* (Below left) *The Schatz family — Avi and Philippa, Daniella and Binyamin, prepare flowers for export. Family and all their possessions were moved across the international border from Talmei Yosef Aleph.* (Below right) *Tomato crop readied for market. In background, brand-new buildings.*

The other side of the border

As militant Yamit settlers continued to make headlines, some of their former neighbours were building the new homes in Pithat Shalom. WERNER BRAUN photographs the resettlement effort at Talmei Yosef Bet.



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POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

SATURDAY MORNING CONCERT — Natasha Korsov, piano, Danny Ost, horn. Works by Strauss, Mozart and others (Tzavta, 8 King George, tomorrow at 11.00 a.m.)

LITURGICA 7 — Avi Ostrovsky conductor with the John Currie Singers. Works by Dorfmann, Leighton, Braun and Bach (Jerusalem Theatre, tomorrow)

LITURGICA 8 — Gary Bertini, conductor. Berlioz Requiem (Binyenei Ha'uma, Sunday)

DIE WINTERREISE — By Schubert with Jerome Barry, baritone and Jonatan Zak, piano (Lady Mosse Centre, Lin Kerem, Monday. Special bus from King David Hotel at 7.30 p.m., Kings Hotel at 7.45 p.m. and from Mt. Herzl at 8.00 p.m. Return trip assured.)

ISRAEL PHILHARMONIC ORCHESTRA — Shalom Rosfelds, conductor, Henryk Szeryng, violin. Works by Orgad, Mozart, Ravel and Mussorgsky (Binyenei Ha'uma, Monday)

ISRAEL TRIO — Works by Haydn, Beethoven and Schubert (Israel Museum, Monday)

TALKING ABOUT MUSIC — with Danny Orbach (Tzavta, Tuesday)

FLUTE AND HARP RECITAL — Michael Mizrahi, flute, Leah Kaganovsky, harp (Khan, Weds. also)

YUVAL TRIO — Works by Shostakovich, Dvorak and Brahms (Israel Museum, Thursday)

Tel Aviv area

YUVAL TRIO — Uri Pankz, violin, Jonatan Zak, piano, Shmuel Heled, cello (Tzavta, tomorrow at 11.30 a.m.)

ISRAEL WOODWIND QUINTET — Uri Shoham, flute, Efraim Hoerner, oboe, Richard Lesser, clarinet, Mordechai Rechtman, bassoon, Meir Rimon, French horn. Works by Bach, Haydn, Ibert, Rossini and Lucciano Berio (Herzliya, Sharon Hotel, tomorrow at 5.00 p.m.)

EVENING IN VIENNA — Samuel Lewit, conductor. Works by Schubert, Mozart, Suppé, J. Strauss II, Kalman and Stolz. (Bat Yam, Beit Ribuk, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem. (Mann Auditorium, tomorrow, Sunday and Tuesday through Thursday)

MOZART EVENING — Mark Lubotsky, violin, Boris Bettman, piano. Mozart violin and piano concertos — in A Major, K.305, in B-flat Major, K.454, in E Major, K.377, in A Major, K.526 (Tel Aviv Museum, tomorrow)

ISRAEL CHAMBER ORCHESTRA — Avi Vardi conductor, pianist and commentator. Mozart Piano Concerto No.12 in A Major, K.414 and Piano Concerto No.23 in A Major, K.488 (Tel Aviv Museum, Sunday, Wednesday and Thursday)

SHAPES — Raphael Frankel violin, Robert Moses, violin, Rachel Kamin, viola, Yoram Alperin, cello; David Sela, cello. Irit Rothstein, piano. Works by Beethoven, Liszt and Brahms (Tel Aviv Museum, Tuesday)

IRENA ZARITSKAYA — piano plays works by Bach, Schumann and Chopin (Beit Ariela, Wednesday)

Haifa

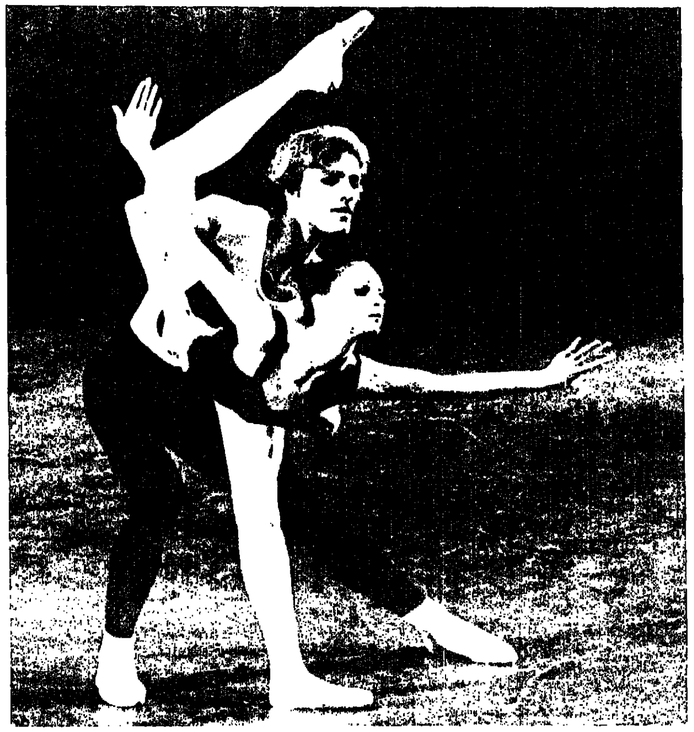
HAIFA SYMPHONY ORCHESTRA — Shalom Cohen, conductor with Shoshana Damari. Programme of light classical and Israeli songs. (Kiryat Haim, Beit Nagler, tomorrow)

CONCERT FOR PENSIONERS — Lior Shambadal, conductor; Efrat Lavry-Zackler, harp. Works by Weber, Lavry and Beethoven (Auditorium, Monday at 10.00 a.m.)

BEETHOVEN EVENING — Lior Shambadal, conductor, Gilah Yaron, violent. Beethoven Symphony No.4, Ah Perfido, arr. Esmond Mew (Israeli premiere) (Shmit Hall, Wednesday)

Other Towns

ISRAEL SINFONIETTA BEERSHEVA — with the Camerata Singers (Kfar Saba, tomorrow, Beersheba, Sunday)



A marathon of video films on dance to be held at Jerusalem's Israel Museum on Thursday.

ENTERTAINMENT

Jerusalem

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider and Jerry Hyman. In English. (Hilton, Little Theatre, tonight at 9.30, King David, tomorrow at 9.30 p.m.)

COUNTRY AND BLUEGRASS MUSIC — With Jimmy and Betty and the Dead Sea Squirrels (Tzavta, 38 King George, Sunday at 9.00 p.m.)

DIASPORA YESHIVA LIGHT — (Mt. Zion Centre, tomorrow at 9 p.m.)

FOXY DEVILS — English and Irish drinking songs (Tzavta, Thursday at 9.00 p.m.)

GALINA SVIDENSKAIA — one-woman show in Russian. (Tzavta, Wednesday at 8.00 p.m.)

JAZZ — Boris Gammer, saxophone; Micha Marcovitz, drums; Roman Kunsman, flute and saxophone, Adi Rozanov, doublebass. (Pargod, Wednesday at 9.30 p.m.)

LADINO, LATIN — JEWISH ROCK MUSIC — (Israel Center, 10 Straus, tomorrow at 8.30 p.m.)

MASSA — Live rock 'n roll show. U.B.R. Club, corner Agrippas and Mesilat Yesharim, Wednesday at 8.00 p.m.)

MUSIC IN THE GARDEN — Guitarists Miki Gross and Chai Tonter play Israeli, classical and American folk tunes. (The Garden Cafe, 28 King David Street, tomorrow through Thursday, 4.00-5.30 p.m.)

PANTOMIME — With Enoch Rosen (Tzavta, tomorrow at 9.00 p.m.)

A WHITE WEDDING — Rock show with Shalom Hanoch accompanied by Yaroslav Yakobovitz, Micky Shaviv, Gili Dor, Jean Paul Zimbris and Alona Turel. (Binyenei Ha'uma, tomorrow at 9.00 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9.00 p.m.)

Tel Aviv area

AFRICAN FUNKY REGGAE PARTY — Live Reggae concert with Black Hebrews of Dimona. (Spartacus Club, 43 Yehuda Halevi, Thursday at 9.00 p.m.)

CLOWN ROCK — 1 — ROLL — Magic and acrobatic show. (Jaffa, Hasmta, 8 Simtat Mazal Dagim, Tuesday at 10.00 p.m.)

THE KLIK — (Tzavta, Monday at 8.30)

JAZZ EVENING — (Jaffa, Hasmta, Wednesday at 10.00 p.m.)

SHLOMO ARTZI — (Tzavta, 30 Ibn Gvirol, tomorrow at 10.30 p.m.)

THE SONGS OF RON ADLER — The pains of a youth. (Arena Theatre, 1 Reiness, tonight at midnight, Tuesday at 7.00 p.m.)

Other towns

THE KLIK — Israeli rock group, in "Mama I Don't Wanna, Klik It." (Kiryat Yam, Netzer, tonight.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE BALCONY — By Jean Genet. Khan Theatre production, directed by Yaakov Raz (Khan, tomorrow through Tuesday at 8.30 p.m.)

FOUR LETTERS — Written and directed by Hanni Weizmann. With Wendy Kahn. In English (Tzavta, 38 King George, Monday at 9 p.m.)

A NIGHT IN MAY — By A.B. Yehoshua. Haifa Theatre production. (Jerusalem Theatre, Sunday through Thursday at 8.30 p.m., Tuesday also at 5.30 p.m.)

Tel Aviv area

BATTERED WOMEN — Presented by the Theatre Group. Directed by Nola Chilton. Movement by Daniella Michaeli. (Neve Zedek, Wednesday and Thursday at 9.00 p.m.)

BEDROOM FARCE — Comedy by Allan Ayckbourn, produced by the Camen Theatre (Cameri, Sunday, Monday and Thursday at 8.30 p.m.)

CATASTROPHE X-2 — Musical comedy by Arie Sover (Briza Cafe-Theatre, 80 Herbert Samuel, Tuesday and Thursday)

THE CENTRE COLUMN — By Martin Rutherford. With Shimon Lev-Ari, Shmuel Atzmon, Nissim Zohar and Eyal Bartunov (Tzavta, 30 Ibn Gvirol, Wednesday at 8.30 p.m.)

THE EMIGRANTS — Two very different characters flee from one life to a similar life in another place. (Arena Theatre, 1 Reiness, today at 3.00 p.m., Sunday at 8.30 p.m., Monday at 10.30 p.m.)

FAREWELL TO A GUNMAN — By Ami Hanegbi and Dina Limon. (Tzavta, Thursday at 8.30 p.m.)

GIRLFRIENDS — Directed and translated by Ruth Hazan. (Tzavta, tonight at 9.30 p.m., Tuesday at 8.30 p.m.)

A GOOD CHILDHOOD — The intimate world of women (Arena Theatre, Wednesday at 11.00 p.m., Thursday at 10.30 p.m.)

THE LAST STRIPTEASE — Political satire by Yehoshua Sobol and Hillel Mittelpunkt (Tzavta, tonight at midnight)

LES MARIES DE LA TOUR EIFEL — By Jean Cocteau. Play with puppets and actors (Hasmta, 8 Simtat Mazal Dagim, Jaffa, tomorrow and Thursday at 10.00 p.m.)

LITTLE INVASIONS — Tragi-comedy based on the works by Vaclav Havel and Pavel Kohus. Translated and adapted by Suko Sutar. (Tzavta, Sunday at 8.30 p.m.)

MATCH MADE IN HEAVEN — Comedy with Rivka Michaeli and Gide Yagil (Ohel, Tuesday at 9.00 p.m., Beit Hahayat, Thursday at 9.00 p.m.)

THE PARASITE — Combines puppet theatre and dance. Bat Theatre production. (Neve Zedek, Tuesday at 9.00 p.m.)

PLATOON THREE, SQUAD ONE — Dalia Valinitz's first play based on his personal experiences. Presented by the Theatre Group. Directed by Itzhak Weingarten. Movement by Daniella Michaeli (Neve Zedek Theatre Centre, tonight at 10, tomorrow and Sunday at 9 p.m.)

SOLOMON GRIP — The Cameri's revival of Hanoch Levin's comedy, first performed 12 years ago (Tzavta, Monday at 8.30 p.m.)

STORY NUMBER II — Motti Shirin's one-man experimental theatre show. (Arena Theatre, tomorrow at midnight, Thursday at 8.30 p.m.)

TALES FROM THE VIENNA WOODS — Beersheba Theatre production of the play of Odon von Horvath. Translated by Shimon Sandback. (Nachmani Hall, tomorrow and Sunday)

THE TRIALS OF JOB — By Hanoch Levin. Based on the biblical story, the play tells of a man's journey from faith and hope to denial and despair, and back. Cameri production. (Cameri, tomorrow, Tuesday and Wednesday at 8.30 p.m.)

A TROUBLED HOUSE — One man show with Ritab Avadeh (Jaffa, Hasmta, 8 Simtat Mazal Dagim, tonight at midnight)

WOMAN IN THE SANDS — The travels of a scientist who meets a woman living in a sand pit. (Arena Theatre, tonight at 10.00 p.m., tomorrow at 9.00 p.m.)

WOMAN OF THE EARTH — By Yoel Lauer. Presented by the Theatre Group. (Neve Zedek Theatre Centre, Monday at 9.00 p.m.)

Haifa

THE FIRST IMMERSION — Social satire written and directed by Dor-Bar Theatre (Beit Rothschild, Small Hall, tonight at 10.00 p.m.)

THE GRAND PRIZE — By Sholom Aleichem. Directed by Omri Nitzan (Municipal Theatre, Sunday at 10.30 a.m., Monday through Wednesday at 8.30 p.m., Tuesday also at 5.30 p.m., Wednesday also at 1.30 p.m.)

MATCH MADE IN HEAVEN — (Kiryat Haim Beit Ha'am, tonight at 9.30 p.m.)

A NIGHT IN MAY — (Municipal Theatre, tomorrow at 8.30 p.m.)

SCAPINO — Musical comedy by Frank Dunlop and Jim Sale, based on Moliere's Fourberies de Scapin, about a clever servant getting the better of his social superiors (Beersheba Theatre production, Kiryat Ata, Thursday)

Other Towns

ATTRITION — Comedy by Benny Hadar about War of Attrition in an Israeli stronghold by the Suez Canal. Haifa Theatre production (Beersheba, tomorrow at 5.00 and 10.00 p.m.)

THE GRAND PRIZE — (Hadera, Hof, Thursday at 8.30 p.m.)

(Continued on page C)

Jerusalem Cinemas

Commencing Saturday, Jan. 2, 1982

CINEMA 1 סינמה אחת בירושלים Jerusalem Cinema
Buses 18, 19, 24 Tel. 415067
Fri., Jan. 1 at 2:
I. APOCALYPSE NOW
II. HEROES OF TELEMARK
Sat., Jan. 2:
AIRPLANE (FLYING HIGH) 7
LIFE OF BRIAN 9.15
Sun., Jan. 3:
WATERSHIP DOWN 7
APOCALYPSE NOW 9.15
Mon., Jan 4
WATERSHIP DOWN 7
BYE BYE MONKEY 9.15
Tue., Jan 5:
BYE BYE MONKEY 7
TAMING OF THE SHREW 9
Wed., Jan. 6
TAMING OF THE SHREW 6.45
MONTHY PYTHON AND THE HOLY GRAIL, 9.15
Thur., Jan. 7:
MONTY PYTHON AND THE HOLY GRAIL 7
THE BIRDS 9

EDEN
LE PROFESSIONNEL
4, 7, 9

EDISON
STORM ATTACK OF BRUCE LEE
A Bruce Lee film
4, 7, 9

ISRAEL MUSEUM
Tues 6, 8.30
CHINATOWN

KFIR 13th week
RAIDERS OF THE LOST ARK
Weekdays 4, 6.45, 9

MITCHELL 8th week
THE FRENCH LIEUTENANT'S WOMAN
6.45, 9

ORGIL 2nd week
THE WOMAN NEXT DOOR
4, 7, 9

ORION Tel. 222914
A Pasino Marpelchin
MALOU
1981 Cannes Festival prize
4, 7, 9

ORNA Tel. 234733 2nd week
GREEN ICE
4, 6.45, 9
★ RYAN O'NEAL
★ OMAR SHARIF
★ ANNE ARCHER
A dacia tale

RON 2nd week
SPLENDOR IN THE GRASS
★ NATALIE WOOD
4, 7, 9

SEMADAR 2nd week
ORDINARY PEOPLE
★ DONALD SUTHERLAND
★ MARY TYLER MOORE
Sat. and weekdays 7, 9.15

SMALL AUDITORIUM BINYENEI HA'UMA 4th week
CITY OF WOMEN
6.45, 9

Tel Aviv Cinemas

Commencing Saturday, Jan. 2, 1982

ALLENBY 11th week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
★ BILL MURRAY
STRIPES

BEN YEHUDA 14th week
A new film by Dusan Makavejev
MONTENEGRO
★ SUSAN ANSPACH
★ ERLAND JOSEPHSON
★ PER OSCARSSON
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CHEN
Closed for renovations

CINEMA ONE
JAWS
Fri 10, 12
Sat. and weekdays 4.30, 7.15, 9.30

CINEMA TWO 3rd week
PEEPING TOM
★ URI ZOHAR
★ ARIK EINSTEIN
Tonight 10 and 12 midnight
Weekdays 4.30, 7.15, 9.30

DEKEL 6th week
★ MARSHA MASON
★ KRISTY McNICHOL
Neil Simon's
ONLY WHEN I LAUGH

DOLPHINARIUM
Charles Clore Park, T.A.
Buses 33, 61, 48, 12, 10, 9
By popular request, additional 5th and last week
PERISCOPE
Dusan Makavejev Festival
Sat. and weekdays, 8, 9.45
SWEET MOVIE

DOLPHITEK
Festival of best 1981 films, chosen by Israeli film critics
Each film, one week only
KAGEMUSHA
Sat. and weekdays 6.30, 9.30

ESTHER Tel. 225610
Israel premiere
★ JEAN PAUL BELMONDO
LE PROFESSIONNEL
6.30, 7.15, 9.30

GAT 2nd week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
ALAN ALDA
the Four Seasons

DRIVE IN
Sat. and weekdays, 5.30, 7.30
A Wild, Wacky Chase!
Walt Disney's hilarious comedy
THAT DARN CAT
Technicolor
Tonight at 10
Sat. and weekdays, 9.30

BO DEREK · RICHARD HARRIS
TARZAN The Ape Man
Sex!!!
Tonight at 12.15
Sat. at midnight
LOVE GAMES IN COUPLES

NEW CINEMA GORDON גורדון WORLD
83 Ben Yehuda Rd., Tel. 244373
3rd week
Sat. and weekdays 7.15, 9.30
English subtitles
The best film of 1981
Israeli cinema critics
padre padrone
palme d'or
festival de cannes 77
et prix de la critique internationale
NOT JUST A FILM — A REAL EVENT!
"The Taviana Brothers have made a film that sings with a terrible, moving beauty" Newsweek
"Padre Padrone is the first movie ever to win both the grand prize and the international critics' prize at the Cannes Festival" Time
THE EARTHLING
Weekdays at 4.30

HOD 4th week
Friday at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE LAST HUNTER

ORLY 10th week
4.30, 7.15, 9.30
BREAKER MORANT

LIMOR 2nd week
Sat. 5.30, 9
Weekdays 5, 8.30
WINNER OF 6 ACADEMY AWARDS
METRO-GOLDWYN-MAYER PRESENTS
A CARLO PONTI PRODUCTION
DAVID LEAN'S FILM OF BORIS PASTERNAK'S
DOCTOR ZHIVAGO
IN PANAVISION® AND METROCOLOR

MAXIM 5th week
4.30, 7.15, 9.30
Two unforgettable stars
★ NATALIE WOOD
★ JAMES DEAN
in the unforgettable film
REBEL WITHOUT A CAUSE
A new copy of the film

MOGRABI 17th week
EYE OF THE NEEDLE
★ DONALD SUTHERLAND
★ KATE NELLIGAN
Tonight at 10
Sat. and Tues. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PARIS 4th week
Today 10 a.m., 12 n.m., 10 p.m. midnight
Saturday 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
BEST BOY
ACADEMY AWARD WINNER
Best feature documentary
"Fine, unusually moving...genuine drama"
(Vincent Canby, N.Y. Times)
"A bright, sensitive, revitalizing experience...It will open your heart"
(Rex Reed)

PEER 6th week
6.45, 9.15
2 prizes at the 1981 Cannes Festival
Critics' Prize
Director's Prize
The Hungarian entry for a 1982 Oscar
MEPHISTO
Director: Istvan Szabo
Based on Klaus Mann's novel, Mephisto

SHAHAFF 9th week
★ BROOKE SHIELDS
★ MARTIN HEWITT
in a Franco Zeffirelli film
ENDLESS LOVE
Friday 9.30, 12 midnight
Saturday 7, 9.30
Weekdays 4.30, 7, 9.30
Sat. 11 a.m.
THE MIRACLE
Sun., Mon. 11 a.m.
LOLLIPOP

STUDIO Tel. 295327
8th week
Tonight at 10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
THE FRENCH LIEUTENANT'S WOMAN
★ MERYL STREEP

TAMUZ
Tonight at 9.30, Sat. and weekdays 7.15
GLORIA
★ GENA ROWLANDS
in a John Cassavetes film
Tonight at 11.30, Sat. and weekdays (not Tue.) 9.30
The much acclaimed
LA DENTELLIERE
★ ISABELLE HUPPERT
Today at 3, Sat. at 1.15 p.m., Tue. at 9.30
The torch of desire of the Italian male
THE PERFUME OF WOMEN
Sat. at 11 a.m., Mon., Thur. at 4 p.m.
The titanic struggle between the human race and a super-human entity
HUMANOID

TCHELET 5th week
4.30, 7.15, 9.30
4 Prizes at Berlin Festival 1981
A gripping human film based on an actual story
Swiss film nominated for the 1982 Oscar
FULL BOAT
A film by Marcus Imhof

TEL AVIV 3rd week
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
Unthinkable
Improbable
Incredible
BUT IT COULD HAPPEN TODAY!

The KIDNAPPING of the PRESIDENT

TEL AVIV MUSEUM 4th week
6.30, 9.30
Andrzej Wajda's
MAN OF MARBLE
Winner of the Critics' Award at the Cannes Festival

ZAFON 7th week
THE WOMAN NEXT DOOR
A new film by Francois Truffaut with Gerard Depardieu
Fanny Ardent
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, January 2, 1982

AMPHITHEATRE
LES EGOUTS DU PARADIS
(The Great Safe Robbery)
4, 6.45, 9

ORAH
HISTORY OF THE WORLD
(Part one)
Weekdays 4, 6.45, 9

ARMON 2nd week
MASADA
★ PETER STRAUSS
★ PETER O'TOOLE
Sat. 6.45, 9.15
Weekdays 4, 6.30, 9

ATZMON 4th week
Bill Murray in a wonderful comedy
STRIPES
Sat. 6.45, 9
Mon., Tue., Wed., Thur. 4, 6.45, 9

CHEN 9th week
MONTENEGRO
★ SUSAN ANSPACH
★ ERLAND JOSEPHSON
★ PER OSCARSSON
Adults only
Sat. 6.45, 9
Weekdays 4, 6.45, 9

GALOR
From Friday 10, 2, 7
★ JAMES COBURN
ROLLER BALL
12, 4, 9
★ NICHOLAS HAMMOND
SPIDERMAN STRIKES BACK

KEREN OR 2nd week
Saturday and Monday
4, 7, 9
★ WOODY ALLEN
PLAY IT AGAIN SAM

MORIAH 9th week
★ ANTHONY HOPKINS
★ BO DEREK
★ SHIRLEY MACLAINE
A CHANGE OF SEASONS
6.45, 9

ORION 2nd week
6 nonstop performances from Friday
An action packed film for adults
BLACK ON LOVE

ORLY 3rd week
LORD OF THE RINGS
All week except Sunday
6.30, 9

PEER 2nd week
★ DONALD SUTHERLAND
EYE OF THE NEEDLE
Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON
DEPRISA-DEPRISA
New film directed by Carlo Sauro
English subtitles
4, 6.45, 9

SHAVIT 5th week
BREAKER MORANT
6.45, 9

Ramat Gan Cinemas

ARMON 3rd week
RAIDERS OF THE LOST ARK
4, 7.15, 9.30

LILY 9th week
THE POSTMAN ALWAYS RINGS TWICE
★ JACK NICHOLSON
Sat. and weekdays 7.15, 9.30

OASIS
THE FOUR SEASONS
★ ALAN ALDA 4, 7.15, 9.30

ORDEA 2nd week
THE LAST HUNTER
7.15, 9.30

RAMA
Sat. at 4, weekdays at 4, 7
THAT DARN CAT
Sat. 9.30
FLIC OU VOYOU

RAMAT GAN
RUNNING
7.15, 9.30

Netanya Cinemas

ESTHER 2nd week
THE POSTMAN ALWAYS RINGS TWICE
Sat and weekdays 7, 9.15

PETAH TIKVA Cinemas

SHALOM 2nd week
LES SOUS DOUES
How to madden the teacher and succeed in the exams
Sat. 7, 9.15, Sun., Wed. 4, 9.15
Mon., Tue., Thur. 7, 9

Herzliya Cinemas

DAVID 2nd week
COAL MINER'S DAUGHTER
7, 9.15

TIFERET
7.15, 9.15
★ HARRISON FORD
HANOVER STREET

Ramat Hasharon Cinemas

STAR
Tonight 9.30, 11.30 Sat. and weekdays 7
★ ROGER MOORE
Portrays agent 007 in
FOR YOUR EYES ONLY
Sat. and weekdays (not Tue.) 9.15
Fellini's
CITY OF WOMEN
A chauvinist male in a fantastic feminine world
★ MARCELLO MASTROIANNI
Today at 3, Tue. at 9.15
THE CIRCUS
★ CHARLIE CHAPLIN
Take the children
Sat. at 11 a.m. and 1 p.m. Tue at 4
THE BLACK HOLE
Science fiction by Walt Disney
Space mission adventure

MOSHAV TALME YOSEF

has moved to its permanent site in Pit'hat Shalom. Applications now being accepted. Immigrant families from English speaking countries and Israeli-immigrant families are welcome to apply.

Write to: Va'ad Kabala
Moshav Talme Yosef (Bsor 7)
c/o Moatza Aizorit Eshkol
Doar Na Hanegev

KOL YISRAEL — RAN TOURING

January Tours

* 4 days, Eilat — Sharm, ½ board, 4 star hotel, Jan. 29 — Feb. 1
* Yamit and Pit'hat Rafiah, Jan. 16.
* El Hama and the Alligator Park + fish lunch in Tiberias, Jan. 23.
* For residents of the Sharon: Dolphinarium, and Safari Park, Saturday, Jan. 23.
* Masada, Dead Sea, Ein Gaddi Nature Reserve, Saturday, Jan. 30.

Pick-up points in the Sharon, Dan area, Jerusalem, Haifa.

Bookings at all branches of Kol Yisrael —
Raananna, Ran Touring, 5 Hankin, Tel. 052-23984
Kfar Sava, Ganim Tours, 35 Weizmann, Tel. 052-25510.
Herzliya, Micha Cleaning Materials, 11 Sokolow, Tel. 052-88025

Special prices for organized groups.
Visa and Isracard credit cards honoured.

THEATRE

(Continued from page A)

LIKE A BULLET IN THE HEAD — Monodrama about marital betrayal, written by Moriam Keini. With Ilan Dar. (Ra'anana, Travta, tonight)

SCAPINO — (Kfar Menachem, Wednesday)

SUMMIT MEETING — Robert David MacDonald's play, translated by Ehud Manor stars Gila Almagor and Yona Elkas. (Beersheba, Beit Ha'am, Monday through Thursday at 8.30 p.m.)

THE TRIALS OF JOB — (Dimona, Eilat Theatre, Sunday at 9.00 p.m.; Kfar Sava, Thursday at 8.30 p.m.)

OPERA

ISRAEL NATIONAL OPERA (Tel Aviv, 1 Allenby St.) Stage directors: Abraham Nino, Zvi Fefer, Rin Novello. Conductors, Alexander Tarski, Itzhak Steiner, Arieh Levanon. Chorus conductor: Dr. H. Pinkus.

GALA EVENING — (Tel Aviv, tomorrow)

MADAMA BUTTERFLY — (Tel Aviv, Monday)

GRAFIN MARIZA — (Tel Aviv, Tuesday)

LA TRAVIATA — (Tel Aviv, Wednesday)

DANCE

Jerusalem

MARATHON OF FILMS ON DANCE — (Israel Museum, Tuesday at 4.00 and 10.00 p.m.)

MODERN DANCE IN AMERICA AFTER MARTHA GRAHAM — Lecture. (Israel Museum, Wednesday at 8.30 p.m.)

Tel Aviv area

CHILDREN OF THEATRE STREET — Video, U.S.-U.S.S.R co-production of the film about the Russian Ballet. (Tel Aviv Museum, Tuesday at 4.30 and 9.00 p.m.)

THE MAN — Modern dance with guitar accompaniment. (Arena Theatre, 1 Reines, Sunday and Wednesday, at 7.00 p.m.)

TERMINAL — Synthesis of movement, drama, pantomime and song. With Adi Etzion, Uri Tennenbaum, Ross Meshulu, Tal Gluz and Martin Friedman. Choregraphy by Oshra Olkoyam (Travta, 30 Ibn Gvirol, tomorrow at 8.30 p.m.)

Other Towns

TERMINAL — (Yahud, Tuesday)

FOR CHILDREN

Jerusalem

ENTANGLEMENTS — THE WOOL STORY — Performance combining puppet theatre and fibre arts. For ages 8 and over. Hebrew not necessary. (Liberty Bell Garden, Tuesday at 4.30 p.m.)

INDIAN PUPPET THEATRE — (Liberty Bell Garden, Monday at 4.30 p.m.)

THE KING AND THE MOON — Stories for children of 5-9. (Liberty Bell Garden, Thursday at 4.30 p.m.)

Tel Aviv area

FLOWER AND STONE — Puppet theatre (Jaffa, Hasimta, 8 Sumtat Mazal Dagin, tomorrow at 11.30 a.m.)

LIGHT CLASSICAL MUSIC — Amos Meller in a concert with explanations (Jaffa, Hasimta, tomorrow at 5.00 p.m.)

MI POT HIPPO! — Musical play based on stories by Oded Burla. Presented by the Lilac Theatre (Beit Levein, 34 Weizmann, tomorrow at 11.00 a.m.)

For last minute changes in programmes or times of performances, please contact Box Office.

FILMS IN BRIEF

APOCALYPSE NOW — Francis Ford Coppola's masterful film is amazingly loyal to Joseph Conrad's novel *Heart of Darkness*. Set in Vietnam, Martin Sheen, Marlon Brando and Robert Duvall inhabit a world more akin to Dante's version of hell than to what one normally thinks of as civilized life. An enormously powerful film that goes beyond issues of Vietnam and everyday morality. Breathtaking photography, excellent acting and strong directorship combine to produce a film of extremely high quality.

THE BLACK HOLE — A small space probe discovers a huge black hole in space and a derelict spacecraft parked in its shadow. 'Mad Scientist' Maximilian Schell wants to take them all on a ride through the black hole. The usual compliment of black-swathed evil robots, meteor showers, a mile long space craft, chromium-plated cute little hero-robots and human space people make for a movie sci-fi fans may enjoy.

THE BOAT IS FULL — Markus Imhoof's film about a group of refugees which manages to cross the border from Germany to Switzerland during World War II, is an overwhelming experience, imparted in a low key.

BYE BYE MONKEY — An allegory of the decline of western civilization and the end of the male supremacy, using powerful images, striking metaphors, and a symbolical language typical to director Marco Ferreri (La Grande Bouffe). Delicate natures should stay away.

CHINATOWN — An unorthodox, complicated and rather intriguing thriller set in Los Angeles of the late Thirties with Jack Nicholson as a private eye and Faye Dunaway as an enigmatic widow with whom he gets involved. Directed by Roman Polanski.

CITY OF WOMEN — According to Federico Fellini this film is the grand sum of all the films he has made before. It certainly provides deep insight into te man, his creation and his universe.

COAL MINERS DAUGHTER — Sissy Spacek re-enacts the life story of Loretta Lynn, America's number one Country and Western singer today. A rich experience — even for those with an aversion to Country and Western music.

DR. ZHIVAGO — Touching story based on Boris Pasternak's novel about an upper-class doctor (Omar Sharif) who becomes involved with the revolutionaries. Set in the pre-Russian Revolution period. Also stars John Christie, Rod Steiger and Geraldine Chaplin. Beautifully filmed.

EYE OF THE NEEDLE — The translation of Ken Follet's spy novel into a movie turns out to be pretty routine. Donald Sutherland has the impossible role of ruthless killer and sensitive lover. And Kate Nelligan, who has been praised as an important new actress, should not have to play the part of a tearful lady in distress.

FLIC OU VOYOU — Jean Paul Belmondo is one of the sexiest, swingingest, toughest cops to ever cross the silver screen in this delightfully serious and simultaneously funny film. Lots of action with gangsters, women and classy cars all on the Cote d'Azur.

FLYING HIGH — "Airport" never looked like this. A mad send-up of everything serious Hollywood ever produced crammed into ninety nationally funny minutes. There are jokes by the hundred, some good, some bad and some indifferent, but who can tell at this pace?

FOR YOUR EYES ONLY — This new James Bond film falls back on old tricks, instead of springing some new surprises

THE FRENCH LIEUTENANT'S WOMAN — Brilliant — if somewhat too intellectual — adaptation of John Fowles' bestseller by director Karl Reisz and playwright Harold Pinter. Meryl Streep is superb as the tormented, almost pathological Sarah.

THE HISTORY OF THE WORLD, PART I — Madcap entertainment through and through, as irreverent as you can expect from Mel Brooks. Starring his regular gang — Dom de Luise, Madeline Kahn, Harvey Korman and Cloris Leachman.

KAGEMUSHA — Akira Kurosawa's most spectacular historical saga of 16th-century Japanese wars offers surprisingly intimate insights into the essence of glory and charisma, and the emptiness of vanities. A masterpiece by any standard.

JAWS — Thrills galore, and truly frightening in spots, but on the whole it just doesn't add up to the epic movie which would warrant all of the publicity it's been given. Directed by Steven Spielberg (Duel, The Sugarland Express), and produced by Zanuck and Brown (The Sting).

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and provides a too-too real slice of life.

LORD OF THE RINGS — Great animation art based on Tolkien's story. For those who have never been introduced to the Hobbits — a splendid opportunity to meet Tolkien's little people, now larger than life.

MALOU — Small, personal, intimate and very passionate film that is somewhat autobiographical, by German-Jewish director Jeanine Meerapfel.

THE MAN OF MARBLE — A strident attack on the "bosses" of Socialism by Polish director Andrzej Wajda. The film suffers somewhat from exaggeration and the caricature — like portrayal of the protagonists.

MEPHISTO — Based on the 1936 novel by Klaus Mann, Istvan Szabo's film traces the career of an actor who moves up in the hierarchy to become director of the National Theatre in Berlin. A superb piece of filmmaking.

MONTENEGRO — *Gastarbeiter* — the imported workers from the South of Europe who do the dirty jobs of the North — are the subjects of Yugoslav director Dusan Makavejev's latest film. Brilliant.

MONTY PYTHON AND THE HOLY GRAIL — The Monty Python team, as medieval knights of the Round Table, led by King Arthur, in search of the Holy Grail. The dotty story and characters will please nostalgic Monty Python fans.

ORDINARY PEOPLE — The story of very ordinary people leading very ordinary lives — until they are beset by an unforeseen crisis. By means of subtlety and understatement, director Robert Redford (his first film) has turned potential soap opera material into a convincing powerful film.

PADRE PADRONE — The Taviani brothers' best film to date is based on the autobiography of Gavino Ledda, the son of a Sardinian farmer who couldn't read or write till he was 18.

PLAY IT AGAIN SAM — Written by and featuring woody Allen in his role as the social inadequate fantasizing about being as devastating as Humphrey Bogart in 'Casablanca.' One of his best.

THE POSTMAN ALWAYS RINGS TWICE — A gas-station attendant falls in love with the owner's wife. Later the two plan to kill the owner. The fourth remake of James M. Cain's novel still does not exploit its full screen potential.

PROFUMO DI DONNA — Zesty yet poignant study of pride with Vittorio Gassman giving a remarkable portrayal of a man disabled at the height of his powers. Directed by Dino Risi with Alessandro Momo and Agostina Belli. Should not be missed.

RAIDERS OF THE LOST ARK — The George Lucas—Steven Spielberg venture creates magic out of sheer energy. A glorious, unabashed piece of entertainment.

REBEL WITHOUT A CAUSE — Reissue of the 1955 classic study of youth on the rampage with James Dean playing a juvenile delinquent and Natalie Wood his girlfriend.

ROLLERBALL — Norman Jewison's film of a futuristic world in which powerful corporations control all. James Caan plays a sports superstar who threatens the established order

SPIDERMAN STRIKES BACK — After being bitten by a radioactive spider Peter Barker discovers that he has extraordinary strength. As Spiderman he attacks the forces of evil that, in this episode, are trying to atom bomb Los Angeles. Compared to the super wave, ultra-masculine Superman, Spiderman comes across as a klutz at best. A low budget film with a cast of unknowns... it's better that way.

SWEET MOVIE — Film of avant-garde Yugoslav director Dusan Makavejev is an outrageous offering which deals in explicit terms with human sexuality while attacking the "ideals" of both the capitalist and communist worlds. Film is full of surging energy with lots of wild images and crude humour. Makavejev's talents seem to have run amok and the pleasure is disappointing after his fascinating "WR-Mysteries of the Organism."

TARZAN THE APE MAN — Based on the 1932 classic. Miles O'Keeffe makes his acting debut as the popular jungle hero, while Bo Derek portrays his beautiful and resourceful mate.

THE WOMAN NEXT DOOR — An old affair is rekindled in a terrible blaze after an eight-year intermission in this latest Truffaut film, which is treated with restraint and delicacy.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

هكذا من الأصل

Step-Mama

MATTERS OF TASTE/Haim Shapiro

I WONDER what it must be like to wake up one morning and find you have a twin.

Whatever the feeling is, that must have been what the proprietors of Jerusalem's first pasta restaurant, Mama Mia, felt when their double opened recently. As many Jerusalemites know, Mama Mia was originally located in Rehov Hillel. It became wildly popular and moved to new and larger quarters in Rehov Rabbi Akiva, behind the El Al building.

Now, a few months later, another Italian pasta place has opened in Mama Mia's original premises. Not only its name, but its menu and prices are remarkably similar. It is called Mama Leone.

Curious to see how it compared to the original, we visited the new restaurant for lunch. We found it comfortable, with heavy wooden tables and chairs. The service was very pleasant and attentive. A large sign at the door indicated that the restaurant is kosher and the proprietor told us he expects to receive a rabbinical certificate within a few days.

I started my meal with a simple vegetable antipasto, otherwise known as a green salad. The vegetables were fresh and crisp and the portion ample.

My companion, who chose the special "antipasto Mama Leone," was served a similar salad, supplemented by a rolled fillet of anchovy, a boiled egg, sliced onion, an artichoke heart and coarsely-grated yellow cheese. She felt that the waiter might have asked what dressing she wanted, but I was more than pleased with the simple oil and vinegar sprinkled over both, rather than the gooey stuff that so often ruins fresh vegetables.

FOR THE MAIN course, I could not resist trying gnocchi. There are, of course, two versions of these Italian dumplings, those made with semolina and those made with potatoes. I was served the latter. They were a bit filling, but this was to be expected.

The sauce, a pesto, was served separately in a small dish. It was somewhat different from the traditional pesto of fresh basil, olive oil, pine nuts, garlic and cheese, all pounded together with a mortar and pestle. I detected the presence of rosemary, among other things, but the sauce was on the whole pleasant, if less oily than one would like.

My companion tried the canneloni, filled with spinach in a bechamel sauce and covered, of course, with cheese. This, too, was quite good. Indeed everything was good — but not quite as good as the other Mama's.

Though we were far from hungry, we felt it incumbent upon us to try the desserts. Of four or so listed, only two were available.

In fact, the waiter told us that one item, the "Mama Leone dessert," has not yet been decided upon.

I tried the lemon pie, and found it the weakest item of the meal. Based on a cake-like crust, it was the sort of lemon meringue that owes too much to cornstarch. My companion's chocolate mousse, on the other hand, was quite satisfactory.

I am sorry to say that here, too, the coffee available was the prepackaged plastic-filter variety that all too many restaurateurs seem to find convenient. My companion had this aromaless brew and I had its equivalent, tea from a tea bag.

The bill for two, including soft drinks, came to IS297.

LIKE BOTH sets of restaurateurs, I too find pasta tasty, as well as relatively inexpensive. As a rule, I enjoy it with simple vegetable sauces that are cooked in as short a time as it takes the water to boil, but recently I made one of those thick meat sauces that non-Italians tend to equate with Italian food. It is especially to be recommended because it can be made in large quantities and frozen.

For the meat I used veal heart, which I had found at a bargain price at the supermarket and ground myself. Those who recoil from eating "innards" can of course use more expensive chopped meat.

After grinding the meat, I continued using the grinder for the vegetables that are part of the sauce. For a kilo of meat, I included two large onions, four carrots, two stalks of celery, four cloves of garlic and a bunch of parsley.

After heating some oil in a large pot, I gradually added the meat and vegetables. This is the most difficult part of the process, as it demands much patience. Stirring the meat with a wooden spoon, I broke it up and cooked it until there was no liquid left and the meat was well browned.

Then I added a tin of tomato paste, some water and some leftover wine. Red wine would have been better, but it was white that was standing in the fridge. Had no table wine been open, I would have poured in a little vermouth. Lacking the prescribed basil, I sprinkled in some dried oregano and marjoram and then covered the pot, lowered the flame, and let the sauce simmer for about an hour, stirring from time to time to make sure it did not burn.

Though it was good with spaghetti, the sauce was far better poured over thick, cooked macaroni and popped in the oven to bake.

Meanwhile, a reader from Madrid writes to assure me that the original Spanish *empanada* is made with tuna, rather than either meat or cheese, and that an omelette (or *tortilla*) made with potatoes is a very Spanish dish indeed. Perhaps it is common in Madrid, but not in Seville, the home of my original Spanish informant. □

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DANCE
Dora Sowden

THE GA'ATON Dance Studio held a press conference (the first ever, according to Yehudit Arnon, its founder-director), and it was well worth going all the way to Western Galilee for it on December 23. The wonder of passing through miles of groves — avocado, persimmon, bananas — capped by the wonder of arriving at a sophisticated dance school and company at the turn of a long and lonely road, is worth while even if one has travelled that way before.

On this occasion, the works of three choreographers were shown; two of them at work there and then. All three creations will be staged at the Tel Aviv Museum on January 11.

Ric McCullough, an American member of the Netherlands Dance Theatre, told us how he came to be at Ga'aton. Four members of the Kibbutz Company had gone to Holland to learn Jiri Kylian's work, *La Cathédrale Engloutie* (now in the Kibbutz repertoire). McCullough was assigned to teach them. The relationship was so pleasant that he agreed to come and choreograph when time allowed. "And here I am," he said. His work was prompted by four beautiful Auvergne folk songs, and takes the form of episodes in the lives of four shepherdesses and their encounter with a shepherd. From what I saw of the choreography, it is as melodious in movement as the music is in song. Of the kibbutz dancers he said: "They are the same as other dancers but they work longer and harder."

Gene Hill Sagan is also working at the Ga'aton studios on his *Chosen Images.* Though he said he has made excerpts from other of his works, the resemblance seemed to be only in some characteristic moves and grouping. The effect was new.

A "quotation" from Ze'eva Cohen's *Sound and Sands,* which will be the third work on January 11, was too brief for one to form any real impression except that it seemed angular and athletic. A small item (directed by Yael Canaani) based on Noa Eshkol's movement methods was attractive enough to be shaped into a "ballet."

Another guest choreographer, the American-Japanese Kei Takei, will be working with the Kibbutz Company from January 5, and will give an open rehearsal at the Tel Aviv Museum on January 18. A guest teacher at Ga'aton is Osnat Opatowsky, an Israeli who has for the past eight years been living in Stockholm, freelancing as teacher and choreographer.

Rahamim Ron, back from a month of dance teaching and demonstrating in New York, is now full-time with the Kibbutz Dance Company. Besides teaching, he is also rehearsal director, and may soon be dancing and choreographing too.

Among those present at Ga'aton for the conference was Adi Semel, director of programmes and cultural events at the Tel Aviv Museum, and Clover Roope, a visitor well known in British dance circles. She directs contemporary dance at the new Rambert Academy, which (she said) is attached to the Ballet Rambert but is separate from the school.

PERHAPS MEMORY is playing me tricks, but *The Adventures of an Overcoat,* choreographed by Ayn Rimon and presented by the Jerusalem Dance Workshop at the Jerusalem Theatre (December 24), seemed to me considerably changed since first performed at the Israel Museum some time ago. The "prop" — a sort of swing frame with ladders on which the dancers hung, crawled, climbed, balanced and swung — was still an admirably conceived contraption. The music by Yehoash Hirshberg was varied and vigorous. The choreography was inventive but too often repetitive.

The narrator, Eli Danker, looking elegant in white suit and fancy waistcoat (costuming by Doreen Frankfurt), read the Molidovsky story-poem, which was apparently well known to the large crowd of children. Sitting on stands (used for singing choirs) and the stage floor, and on whatever chairs were not appropriated by adults, they often finished a rhyme at the reader's request, and did it with relish.

So perhaps they followed the choreography better than I did. They seemed interested, anyway. They began whispering only when the swinging on bars and falling on floors lasted too long. (I have no doubt some of them will try those falls, prone and prat, when they get home.) Yet I think there should have been more breaks, and that different word-explanations should have been better — more in the style of *Peter and the Wolf.*

The dancers — Michal Israeli, Dafna Einbinder, Evi Lipshitz, Judy Bobrow, Suelli Melsohn and Aya Rimon — were admirable and energetic but the charm was just not there.

THE consul-general of Israel in New York, Naftali Lavie, held a reception at his home in honour of Jeannette Ordman, who has been nominated juror for the International Ballet Competition to take place in Jackson, Mississippi in July. Emphasizing the importance of the choice of an Israeli, Lavie said it was a very good thing for Israel to be considered in an artistic context, and not always in a political one. Among the guests were the competition general manager, Lule Cashion, who flew in by special plane from Jackson; Robert Joffrey, the competition's artistic director; and such eminent critics as Anna Kisselgoff, Lilly Rosen and John Gruen.

RINA SCHENFELD has been invited back to Holland for seven performances of her own work in major centres from January 5; the culminating performance will be at the Opera House in Amsterdam on January 13.

A VIDEO dance marathon will take place at the Central Library for Music and Dance in Tel Aviv on January 5, from 4 to 10 p.m. The films will include: *Nutcracker* (Baryshnikov), *petrushka* (Nureyev and Joffrey), and Asian Dance, Soviet Ballets (Ulanova, Plisetskaya, Makarova), Pilabolus and Twyla Tharp.

At 8.30 p.m. on the same day, Judith Brin Ingber, who is here on a visit from the U.S., will speak in Hebrew on Diaghilev's legacy. □

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Cults and complacency

TELEREVIEW / Philip Gillon

MOST OF US consider people who indulge in ESP or an encounter group or transcendental meditation or some of the occult and outlandish cults that spring up in society, with a certain amount of amused and patronizing tolerance. After all, we think, in our free society everybody should be at liberty to do his or her own thing, however bizarre it may be, provided no one else is hurt in the process.

We add that last clause as a form of insurance premium against suffering horrors like the Guyana mass suicide to please Reverend Jim Jones, or the murder of Sharon Tate. These showed that all cults are not just spiritual binges, from which people who over-indulge will recover in due course with nothing worse than a hangover, rather like returning to normal after over-celebrating the birth of the Gregorian year 1982.

One of Israel's many illusions is that the really nasty cults could not happen here. We assumed that Israelis, although completely insane about such matters as politics, have a reserve of common sense and strong family feelings that mitigate against spiritual excesses.

We were jarred out of this complacent error by the revelations brought to us during the past fortnight by Ram Evron in his *This Is The Time* programme. Last week he introduced us to a rabbi who has dedicated himself to cult-fighting in the U.S., and is prepared to help a similar cause in Israel. We also met the back of an anonymous parent, who claimed that he had lost his son to a guru.

This week Evron re-opened the subject by telling us that he had received hundreds of enquiries in reaction to the first programme. It appeared that thousands of young people had fallen victim to the cults, and their parents were suffering great distress. He also said that many people had objected to the anonymity of the parent who complained, and that he was therefore bringing us face to face with two ex-cultists, Yitzhak and Bracha, who have now become seekers of the correct way through Judaism.

Yitzhak had spent four years in transcendental meditation, and had gone through an intense internal struggle before deciding that the yeshiva would provide for his spiritual needs. Bracha had been doing her *sl 'at sherut* on a kibbutz when a cult recruiting officer had come among them. According to her, the kibbutzim are happy hunting grounds for gurus — she claimed that youths on the kibbutz were repulsed by the petty materialism they found all around and so were easy prey.

She had been very active until Yitzhak showed her a truer way through the yeshiva. Her explanation of the power of the cults is that they provide a form of mass hypnosis through identification with the group.

I WAS LEFT with a very dissatisfied feeling, rather as if Ram Evron had pulled off a confidence trick. First of all, it is absurd to leave hanging in the air unchallenged Bracha's glib assertion that the kibbutz offers no spiritual values other than a crass drive to amass material possessions. There may be people on the kibbutz who want to acquire assets, just as there are in all other societies — although I must say that joining a kibbutz as a way of indulging one's acquisitive instincts must be the zaniest thing a person can do.

The other easy conclusion that I resented very strongly was that the only alternatives to following a guru into a cult were to become obsessed with Jewish studies or to concentrate greedlily on the gathering of material possessions. If Yitzhak and Bracha are now happy studying the Bible and the Talmud, good luck to them, and I am sure that no religion so repays intense study as Judaism. I am also prepared to accept the implicit assumption that gives religions and cults so much strength, the view so well stated in the New Testament, "Man does not live by bread alone."

What I find preposterous is the implication that normal life in a modern society consists only of an obsessive pursuit of larger automobiles, bigger homes, colour TV sets, dishwashers, imported furniture, and money, money, money.

The world is full of wonderful things, even for the most secular and least religious of us. In one of his most famous poems Rupert Brooke gives a very long list of things he loved. The things I could add to his list are endless: the joys of reading; art; music; sport; the hope of building a better world for our children and our children's children.

Charles Lamb challenged the seekers after truth through the stress on the spirit of praising spirits — "The friendly glass — does this form no part of your eternity?" We can enjoy good fellowship and good companionship in a myriad ways outside the groups of cult or yeshiva.

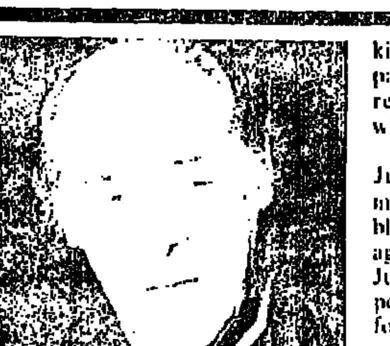
Gregory Peck

Over-emphasis on the spirit is just as sick as concentration on matters material. So I resented strongly the juxtaposition in Evron's programme, the limited alternatives we were offered. In justice to Judaism, it has never glorified asceticism and self-denial and abandonment of the pleasures of the temporal world, as Christianity did. Our prophets may have agonised in the wilderness, but they returned from it, they did not remain there as hermits.

JORDAN seems to have developed an attractive habit of running a series of old films starring the same actor each week. They had several Gregory Pecks recently, and now they seem to be doing Deanna Durbin. Unfortunately, they show these on Saturday nights, when I loyally watch *Love Boat* and Orson Welles on Israel, and only see the second half of Jordan, having to rely on my very spotty memory to recall what the films were all about, when I saw them when Hollywood was young. I have complained before about the lack of coordination between Israel and Jordan — we viewers should not be forced to make these choices.

The problem is becoming particularly acute now that Israel has started to select really good films. This week we were given Rex Harrison in *The Honey Pot* and a TV drama, *A Little Rococo*.

For some reason, which I cannot explain, despite ruthless attempts at self-analysis, I was rather repelled by *The Honey Pot*. The idea underlying the plot was very ingenious — it took a really astute thriller addict like myself to deduce that community of property between a man and a common-law wife would cut two ways, and would give him an excellent motive to murder her. But I still found the film a little tiresome. Can it be possible that the great king Rex over-hammed his very fat part? Or were all the characters so repulsive that it was hard to care who killed whom?



Rex Harrison

A Little Rococo also irritated me. Judy Cornwell should have done the mother, I thought, as an irresponsible but madly attractive middle-aged woman, like Noel Coward's Judith in *Hay Fever;* instead, she portrayed the lady as a witch fit only for burning, rather like our outlaw queen in our Western

Falstaff gave us a great opera. A fanatical worshipper of the Falstaff of *Henry IV*, who I think was the greatest man who ever larded the lean earth he walked upon, I have always resented *The Merry Wives of Windsor*, where he was made out to be a buffoon, probably just to please Queen Elizabeth. But this reservation did not temper my enjoyment of the Verdi opera, magnificently sung and produced. This was worth more than a thousand sessions of soul-seeking in a cult — or, for that matter, in a yeshiva. □

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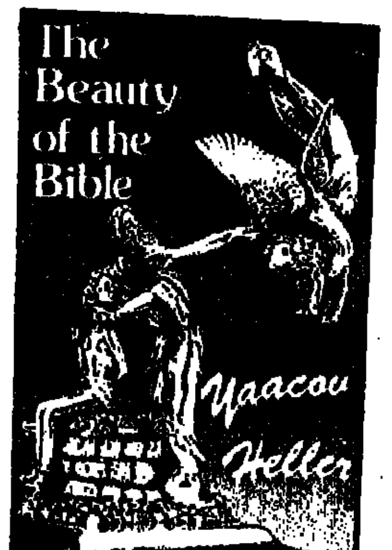
The Beauty of the Bible



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THIS WEEK IN ISRAEL

visit CHAMBER OF THE HOLOCAUST
Israel's original memorial to the six million, displaying rare artifacts, with an exhibit of contemporary neo-Nazi propaganda. (for further information see museum listing)

please mention THIS WEEK IN ISRAEL

هكذا من الأصل

The Week's TV/Radio Highlights

JANUARY 1 — JANUARY 7

FRIDAY

Spencer Tracy
TV, 22.15

TV

EDUCATIONAL:
8.15 Literature for Elementary School 8.35 Settlement in Israel 5-6 9.05 Math/Geometry 6 9.15 Citizenship 7-9 9.35 Special Education — Our Hour 10.00 Science for Elementary School 10.30 Music 4-6 11.00 Judaism 7-9 11.30 Society and Culture 12.30 Music — American folk music 13.00 Society and Culture 14.00 Everyman's University: Master Class, Our First Years
CHILDREN'S PROGRAMMES:
15.00 Heidi, Part 18 of a series based on the children's classic
15.25 Sabbath Eve programme
ARABIC-LANGUAGE programmes.
17.30 News roundup
17.32 Arabic film
19.30 News
19.55 Programme Trailer
HEBREW PROGRAMMES resume at 20.00 with the Sabbath eve programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.15 The Good Hour — Meni Peer's interview and variety show
22.15 Bad Day at Black Rock. John Sturges 1954 film starring Spencer Tracy as a stranger who uncovers the secrets of a small town. Also starring Robert Ryan, Anne Francis, Dean Jagger, Walter Brennan, Ernest Borgnine and Lee Marvin.
23.35 News
JORDAN TV (unofficial):
13.25 Barriers, 14.15 Star Soccer 17.30 Chips 18.00 French Hour 18.30 (JTV 3) Western 19.30 News in Hebrew 20.00 News in Arabic 20.30 Mixed Blessings 21.10 Nero Wolfe 22.00 News in English 22.15 Spoils of War

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Boismortier: Sonata for Trumpet and Organ (Andre); Mozart: Divertimento in D Major, K. 136 (Muenchinger); Boccherini: Prelude and Fandango (Julian Bream, George Malcolm); Debussy: Rhapsody for Saxophone and Orchestra (Martinon); Mendelssohn: String Symphony No.6
8.05 (stereo): Beethoven: Trio No.8 in B-flat (Beaux Arts) and Trio No.14, in E-flat (Zukerman, Du Pre, Barenboim); Bartok: Hungarian Folkdances; Miaskovsky: Piano Sonata No.2 Op.13 (Boris Lvov); Brahms: Double Concerto for Violin and Cello; Bracha Tzfira sings songs by Boscovich, Lavry and Braun; Haydn: Symphony No.104, London
10.05 In Memory of Pablo Casals — Bach [illegible] Karim, Forstier, Andor Schneider, recorded in 1961)
12.05 (stereo): The Jerusalem String Trio plays — BenZion Orgad: Trio; Taneyev Trio
13.00 One in Studio One
14.10 Children's Programmes
15.00 Sabbath Eve Programme
16.05 (stereo): Bach: Toccata and Fugue in D Minor (Stokowski); Rachmaninov, Preludes from opus 3 and 23 (Van Cliburn); Verdi: Prisoners' Song from Nabucco; Chopin: Etudes from opus 10 (Vladimir Horowitz); Liszt: Hungarian Rhapsody No.2 (Stokowski)
17.00 Literary Magazine
17.35 Programmes for Olim
20.05 (stereo): Friday Night Concert — Beethoven: Leonore No.3 Overture (Solti); Vivaldi: Concerto for Piccolo (William Bennet, Marriner); Mendelssohn: String Quartet in F Minor, op.80 (Bartoldi Quartet); Tchaikovsky: Francesca da Rimini (Ormandy); Bartok: Concerto for Orchestra (Philadelphia, Ormandy)
22.00 (stereo): Brahms: Die schoene Magelone, Song Cycle, Part One (Fischer-Dieskau, Richter)
22.30 (stereo). On Second Thoughts — selections from Western periodicals
00.10 (stereo): After Midnight

2nd

7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine presented by Yossi Graber
12.05 Midday Break — with Moshe Timor
12.30 Sports Magazine
13.00 Midday — news commentary, music
14.10 Another Week
16.10 With People — children with learning disabilities
17.05 Foreign Affairs Magazine
18.05 Close to my Heart — with actor Oded Teomi (part two)
19.05 Weekly News Magazine
20.05 Sabbath songs
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Tomorrow's Magazine — a look into the future
23.05 Between Friday and Saturday — Yitzhak Livni interviews Industry and Commerce Minister Gideon Patt
00.10 At Midnight — with the Andrews sisters

Army

7.07 "707" — music, anecdotes, selections of the weekend papers presented by Alex Ansky
7.55 100 Aliya Stories — first programme in the series, hosting President Yitzhak Navon
8.05 IDF Morning Newsreel
9.05 Morning Party
11.05 Mama's Voice — regards to soldiers
12.05 On Drivers and Traffic
14.05 Before Shabbat — weekend programme with Shlomo Artzi
15.05 The Story of the Beatles (part 44)
16.05 The Happy Choir — children's literature
16.55 100 Aliya Stories — 1882
17.05 Nostalgic Party — with veterans of Kibbutz Degania
18.05 Gentlemen of the Press
19.05 Friday Evening Concert — Bach: Brandenburg Concerto No. 4; Rachmaninov, Piano Concerto No. 3 in D Minor, Op. 30 (Horowitz); Haydn: Quartet in D Major, Op. 20 No. 4, Tchaikovsky, D Major, Op. 20 No. 4; Tchaikovsky: Capriccio Italien, Dvorak: Symphony No.8 in Op 88
23.05 Great Hits of 1981

SATURDAY

Diana Ross
TV, 19.00

TV

ARABIC-LANGUAGE programmes.
18.30 News roundup
18.32 Littlest Hobo
19.30 Panorama
19.00 Entertainment — with Diana Ross
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of the Sabbath
20.30 Fawlty Towers — British comedy series. Starring John Cleese and Prunella Scales
21.00 Mabat Newsreel
21.30 Mabat Sport — weekly sports magazine
22.30 Love Boat
23.20 The Mysterious World of Orson Welles. La Grande Bretche. TV adaptation of Balzac's story starring Susannah York
23.45 News
JORDAN TV (unofficial):
18.00 French Hour (JTV 3 Battleship Galactica) 19.30 News in Hebrew 20.00 News in Arabic 20.30 Yes Minister 21.10 Entertainment 22.00 News in English 22.15 Feature Film.

RADIO

7.11 (stereo): Saturday Morning Concert — Offenbach: La Grande Duchesse de Gerolstein Overture; C.P.E. Bach: Allegro di molto from Flute Concerto (Aurele Nicolet); Rachmaninov: Musical Moment, Op.16, No.1 (Lazar Berman); Pergolesi: Sinfonia; Torelli: Sonata for Trumpet and Strings; Debussy: Etude (Yvonne Loriel); Charles Lecoque: from La fille du Madame Angot, Excerpts (Paris-Wallenberg)
8.05 (stereo): Pezel: Suite for Brass; Haydn: Harpsichord Concerto in G Major (Frank Pelleg, Mendi Rodan); Brahms: Haydn-Variations, Op.56a (Bernstein)
9.00 World of Science
9.25 (stereo): Sounds and Shadows
10.10 (stereo): Recordings of the Jerusalem Symphony Orchestra — Telemann: Trumpet Concerto (David Burkhardt); Mozart: Concerto for Three Pianos, K.242 (Bracha Eden, Alexander Tamir, Pnina Saltzman, Neville Marriner); Yaacov Gilboa: Kathros and Psanterin (Yehudi Menuhin); Sibelius: Symphony No.5 (Alexander Gibson)
12.05 Radio Drama
14.10 Children's Programmes
15.00 (stereo): Eli Heifetz, clarinet; Josef Gutman, viola; Irena Edelstein, piano — Mozart: Trio No.4, in E-flat, K.498; Schumann: Legends [illegible]
17.35 Programmes for Olim
20.05 Programme Trailer
20.35 (stereo). Liturgica 1981 — live from the Jerusalem Theatre — The Jerusalem Strings, directed by Motti Shmit, with the John Currie Singers, conducted by Avi Ostrovsky — works by Lelande, Kenneth Leyton, Yebezkel Braun and a Bach Cantata
23.00 Amnon Ahinoami's talk show
00.10 (stereo) Milhaud: Le boeuf sur le toit, ballet music (Bernstein); Meyerbeer: Les Patineurs (Bonynge); Bartok: Peasant Dance (Dorati), Bruch: In Memoriam.

2nd

7.11 Songs
8.05 Light Classical Music
9.05 Give a Smile — skits, jokes
9.55 Sights in Israel with Azaria Allon
10.05 Weekly News Magazine
11.05 Radio Music Club — entertainment
12.05 Another Angle — on a familiar figure
13.10 All Shades of the Network — selections of the weekly programmes
14.10 Songs and Goals — reports from the weekend soccer matches, music and sports commentary
16.05 Public Trial: Is the state neglecting the Hebrew language
17.05 Beautiful Land
18.04 Matter Receiving Attention — Yoram Alper deals with listeners' complaints
18.30 Sports Magazine
19.05 Middle East Crossroads
20.10 Bible Reading — Habakkuk
20.22 Potpourri of Music
20.45 Sports Review
21.05 Weekly News Magazine
22.05 Programme for the end of the Sabbath
23.05 Night Games — with Ze'ev Aner and Moshe Timor

Army

7.10 Songs
9.05 Happy Choir — songs and stories for children
10.05 Words and Tunes — Hava Alberstein talks to composer Moshe Wilensky
11.05 Gentlemen of the Press (repeat)
12.05 We Are Not Alone — part seven of a series about supernatural phenomena
13.05 Personal Questions — Ya'akov Agmon's interview hour
14.05 The Story of the Beatles (part 44, repeat)
15.05 Golden Oldies
16.05 David Ben-Gurion — looking back (repeat)
17.05 1981 Annual Hit Parade — the year's 30 big hits
20.05 Mediterranean Love
21.05 On Jewish Tradition
22.05 Light Classical Music
23.05 Training on the Sea — visiting a naval missile boat (repeat)
00.05 Night Birds — songs, chat with Micha Levinson

Broadcasts in English
7.00 (Fourth, Fifth) *
14.00 (Fourth, Fifth) *
18.00 (Fourth) *
20.00 (Fourth) *
22.00 (Fifth) *
00.30 (Fifth) *
* Fourth programme: 737 kHz; Jerusalem area 674; central and southern Israel 1025
* Fifth programme: Short wave and FM 88.2 MHz

SUNDAY

Margaret Tyzack
TV, 21.30

TV

EDUCATIONAL:
8.15 Special Education — Our Hour 8.40 Math/Geometry 6 8.55 Math 4 9.10 Math Geometry 5-6 9.25 Spoken Arabic 9.40 Programme for Kindergarteners 10.10 English 6 10.30 Literature 7-9 10.55 English 10 11.20 Geography 5-6 11.50 English 9 12.15 English 8 12.40 Science 9-12 13.10 History 15.00 Everyman's University: Nature, Language, Psychology; Physics 16.00 Fistuk's House 16.15 The Mare Game 16.30 Elephant Box (part 20) 17.00 Popular Science sleep
CHILDREN'S PROGRAMMES:
17.30 Programme Trailer
17.40 Little House on the Prairie The Family Tree
ARABIC-LANGUAGE programmes
18.30 Khalil's Stories
19.30 Weekly News magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Love of the Land — live magazine dealing with different aspects of life in Israel Presented by Meir Shalev
20.55 Stop — weekly road safety spot
21.00 Mabat Newsreel
21.30 The Reason of Things. Freda Kelsall's TV drama about a middle aged man who returns to the seaside town to which he was evacuated from London during the war. Starring Alec McCowen
22.25 Dilemma — weekly discussion programme on work ethics introduced by Yaron London
23.15 Besson
23.40 Almost Midnight
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour (JTV 3) 18.34 Here's Boomer 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Focus 21.10 Red Letter Day 22.00 News in English 22.15 Love Boat

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Pachelbel: Suite in G Major; K. Stamitz: Viola Concerto; Mendelssohn: Three Fantasies, op.16 (Rene Kiriakou); Stravinsky: Scherzo Fantastique (Pierre Boulez)
8.05 (stereo): Handel: Harp Concerto in B-flat Major, Op.4 No.6 (Lily Laskine) Bach: Toccata in C Minor (Martha Argerich); Schumann: Four Duets for Tenor and Baritone (Schreier, Fischer-Dieskau); Schumann: Trio No.1, op.63 (Previn, Wha Chung, Tortelier); Milhaud: Sonatina for Flute and Piano (Uri Shoham, [illegible]
works by Banchieri, Scarlatti, Rossini, Vardina Shlonsky, Copland, Grofe, Ibert, Berio and Poulenc
11.00 Sephardi songs
11.15 Elementary school broadcasts
11.30 Education for All
12.05 (stereo). Beethoven. Creatures of Prometheus (Israel Philharmonic, Zubin Mehta)
13.00 (stereo): Three French Folktunes from the Renaissance Period; Ravel: Two Hebrew Songs; Liszt: Hungarian Rhapsody No.9 (Lazar Berman); Lalo: Norwegian Rhapsody; Ravel: Five Greek Songs; Kodaly: Galanta Dances (Ozawa)
14.10 Children's Programmes
15.25 Middle East Crossroads
15.55 Notes on a New Book
16.05 (stereo). Musical Traditions in Israel — Prayers of the Armenian Orthodox Church
16.30 (stereo) Sunday Concert — Vivaldi: Dixit Dominus (Marshall); Charpentier: Dies Irae (Corboz); Praetorius: Motet
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo: Liturgica 1981) — Closing Concert, live from Binyanei Ha'uma — Berlioz: Requiem (with the Scottish National Choir, the Edinburgh Festival Choir, the Jerusalem Symphony Orchestra, members of the Army Band, Keith Lewis solo, Gary Bertini conducting)
23.00 (stereo) Music Here and Now — Contemporary Music — Sergiu Natra: Song of Deborah (Mira Zakai, Bertini); Radio Finland experimental workshop — works by Jo Davidov, Karikashinen, Peka Siren and Marja Vastrinen
00.10 The Golden Generation — historical recordings

2nd

6.12 Gymnastics
6.22 Agricultural broadcasts
6.54 Green Light
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine presented by Rivka Michaeli
12.05 Midday Break — with Moshe Timor
12.30 Sports Magazine
13.00 Midday — news magazine
14.10 In a Minor Tone — with Ehud Manor
16.10 Direct Line — Yithak Golan's talk show
17.10 Media — behind the headlines of TV, the radio and the press
18.07 Religion Magazine
18.48 Bible Reading — Habakkuk
19.00 Today — people and events in the news
19.45 Sports Magazine
20.10 Nostalgic songs
21.05 Light Music for Wind Ensembles
22.05 Literary Magazine
23.05 Third Bell — art and entertainment magazine

Army

6.30 University on the Air — Astrophysics with Prof. Giora Shaviv
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Golden Oldies
12.05 Israeli Winter — with Eli Yisraeli
14.05 Two Hours — afternoon magazine
16.05 Four in the Afternoon
16.55 100 Aliya stories — 1883
17.05 IDF Evening Newsreel
18.05 Sports Magazine
19.05 Music Magazine
20.05 Golden Oldies Hit Parade

MONDAY

S. Yizhar
TV, 17.30

TV

EDUCATIONAL:
8.15 Citizenship 7-9 8.35 English 6 9.00 Language and Communications 3-5 9.25 Nature 5-6 10.10 English 7 10.30 Programme for Kindergarteners 11.00 Math/Geometry 6 11.15 English 8 11.35 Geography 7-9 12.05 English 8 12.30 Literature 9-12 13.05 Nature 15.00 Ma Paum, English 5-6, Math 5-6 (repeats) 16.00 Pinocchio 16.25 Family Situation The Birthday Party 17.00 Spoken Arabic (repeat)
CHILDREN'S PROGRAMMES:
17.30 3, 4, 5½ — Tapu and Puza, based on the story by S. Yizhar
17.50 Different Strokes The Accident (part 2)
18.15 Star Blazers
ARABIC-LANGUAGE programmes
18.30 News roundup
18.32 Sports
19.27 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 The Mysterious World of Arthur Clarke. Giants for the Gods
20.30 Eight Thirty — art and culture magazine
21.00 Mabat Newsreel
21.30 Second Look — news analysis and commentary
22.05 Dallas Paternity Suit
22.55 This Is The Time — weekly live talk show with Ram Evron and his guests
23.50 Almost Midnight
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour (JTV 3) 18.30 The Misadventures of Sheriff Lobo 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Gaffer 21.10 Lady Killers 22.00 News in English 22.15 Hawaii 5-0

RADIO 1st

6.11 Musical Clock
7.07 (stereo) Respighi: Ancient Airs and Dances, Suite No.3 (Marriner); Boismortier: Sonata for Trumpet and Organ (Andre); Roussel: Sinfonietta for Strings; Boccherini: Introduction and Fandango (Julian Bream, George Malcolm); Berlioz: Benvenuto Cellini Overture (Boule)
8.05 (stereo): Mozart: Marriage of Figaro, excerpts (Kertesz); Telemann: Polish Partita (Bream, Williams); Warlock: Capriol Suite; Bach: Concerto for Flute in A Minor (James Galaway); Schumann: Symphony No.38 in D Major [illegible]
[illegible] The Nightingale; Delius: Hearing the First Cuckoo in Spring (Ormandy); Vaughan-Williams: Lark Ascending (Boult); Smetana: The Nightingale; Tchaikovsky: The Cuckoo, The Nightingale
11.00 Sephardi songs
11.15 Elementary school broadcasts
11.30 Education for All
13.00 (stereo): Mozart, Impressario Overture (Marriner); Grieg, Norwegian Wedding March (Neumann); Carston: Sonata for Saxophone; Stolz: Viennese Song; L. Mozart: Concerto for Two Horns; Noam Sheriff: A Time to Celebrate (Zubin Mehta)
14.10 Children's Programmes
15.30 World of Science
15.55 Notes on a New Book
16.05 (stereo): Special Requests — Shostakovich: Violin Sonata Op. 134 (Gideon Kremer, Andre Gavrilov)
16.45 Music Magazine
17.35 Programmes for Olim
20.35 (stereo): The Istanbul Symphony Orchestra, Turkey, Zilvar Van Den Brokh (Belgium) conducting, Gerardo Claret (Spain) violin; Kinsela: Montage 2; Alban Berg: Violin Concerto; Mendelssohn: Symphony No.4; Chamber Music from Radio Canada — Debussy: Cello Sonata; Roussel: Two Songs after Ronsard; Dittersdorff Symphony No.3
23.30 Reflections on the Portion of the Week with Prof. Yeshayahu Leibowitz
23.00 (stereo): The Offenbach Affair (part two)
00.10 (stereo): Choral Music — Lars Johan Verla (Sweden): Sea Preludes; Mark Copelant (Czechoslovakia): Mother; Dimitri Terazakis (Greece): In Memoriam; Nicolai Castiliano (Italy), Giro

2nd

6.12 Gymnastics
6.22 Agricultural broadcasts
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network
12.05 Road Safety Corner
12.30 Law and Justice Magazine
13.00 Midday — music, news commentary
14.10 In a Minor Tone
16.10 From Here to There — immigration matters
17.10 Health and Medicine Magazine
18.07 Of Men and Figures
18.48 Bible Reading — Habakkuk 2, 1-8
19.00 Today — people and events in the news
19.45 Sports Magazine
20.10 Sabbath songs
22.05 With People — children with learning disabilities (repeat)
23.05 The Second Half — women's magazine

Army

6.10 Morning Sounds
6.30 University on the Air — Women in the Bible with Rabbi Adin Steinsaltz
7.07 "707" — with Alex Ansky
8.05 IDF Morning Newsreel
9.05 Right Now — with Kobi Meidan
11.05 Golden Oldies
12.05 Israeli Winter — with Eli Yisraeli
14.05 Two Hours — music, art, cinema and theatre reviews, interviews, anecdotes
16.05 Four in the afternoon
16.55 100 Aliya Stories — 1884
17.05 IDF Evening Newsreel
18.05 Army and Defence Magazine
19.05 Music Magazine
20.05 Israeli Rock
21.00 Mabat Newsreel

TUESDAY

Lech Walesa
TV, 22.00

TV

EDUCATIONAL:
8.15 Judaism 7-9 8.40 English 5 9.00 English 4 9.25 Maths Geometry 5 [illegible] English 7 [illegible] Spoken Arabic [illegible] English 7 11.00 Settlement in Israel 5-6 11.20 English 9 11.40 Advice and Guidance 7-9 12.05 Science [illegible] English 10 13.00 Society and Culture [illegible] English 15.00 Science, Language [illegible] (repeats) 16.00 Handicrafts [illegible] The Flutter Buys 16.45 Miki Honey [illegible] Problem
CHILDREN'S PROGRAMMES:
17.30 Marzipur — Cartoons
18.00 Faster, Higher, Stronger — sports magazine
ARABIC-LANGUAGE programmes
18.30 News roundup
18.32 The Super Seven
18.45 Inventions and Innovations
19.00 Art Magazine
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Spoken Arabic — introduced by Shay K. Ophir
20.25 Another Hit — Israeli hits
20.50 Beauty Spot — with Ori Dor
21.00 Mabat Newsreel
21.30 Kolbotek. Weekly consumer magazine introduced by Daniel Pe'er
22.00 Strike. British docu-drama about the birth of the Polish Solidarity movement.
23.30 Almost Midnight
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour (JTV 3) 18.20 The Flying Kiwi 18.45 I dream of Jeanie 19.00 News in French 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 Benson 21.10 Documentary 22.00 News in English 22.15 Timeless Land

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Handel: Concerto Grosso in B Minor (Jerusalem Symphony, David Chen); Mozart: Horn Concerto No.4, K.495 (Tuckwell, Marriner); Copland: Dance Sinfonietta (David Epstein)
8.05 (stereo): Bach: Brandenburg Concerto No.5 in D Major (Aurele Nicolet, Rudolf Baumgartner, Ralph Kirkpatrick); Haydn: Symphony No. 90 in C Major (Harry Blech); Beethoven, Waldstein Sonata, Op.53 (Ilana Vered); Rossini-Respighi: Rossiniana (Vienna Festival); Yehuda Wohl: Those were the Days (Jerusalem Symphony [illegible]
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 (stereo): Bach, Suite No 3 in D Major (Sidney Harth); Victoria: Motets (Kibbutz Ha'artzi Choir, Kohavi); Tippett, Concerto for Double String Orchestra (Bar-Shai)
13.00 (stereo): Weber: Oberon, excerpts, Mussorgsky: Boris Godunov, excerpts
14.10 Children's Programmes
15.25 Education for All
15.55 Notes on a New Book
16.05 Sounds and Shadows
16.40 For the Collector
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo) The Haifa Symphony Orchestra, Paz Shambadal, conducting, with Robert Canetti, violin; Shmuel Magen, cello; Gideon Lahan, oboe, and Amnon Yeshurun, bassoon — Haydn Sinfonia Concertante; Natra: Tongues of Fire, Ballet Music; Elgar: Enigma Variations
22.00 Beautiful Land
23.00 Shmuel Almog's talk show
00.10 (stereo): Music from the Renaissance and the Baroque periods

2nd

6.12 Gymnastics
6.22 Agricultural broadcasts
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine
12.05 Of People and Places
12.30 Hebrew songs
13.00 Midday — music, news commentary
14.10 In a Minor Tone
16.10 Spotlight — social and state affairs magazine
17.10 Treasure Hunt — radio game
18.48 Bible Reading — Habakkuk 2, 9-20
19.00 Today — people and events in the news
19.45 Sports Magazine
21.05 When the Jasmine Flowers
22.05 Another Angle — on a familiar figure
23.05 Two by Two — family counselling

Army

6.10 Morning Sounds
6.30 University on the Air — Psychopharmacology, on medicines and behaviour with Prof. Shlomo Yehuda
7.07 "707" — with Alex Ansky
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Golden Oldies
12.05 Israeli Winter — with Eli Yisraeli
14.05 Two Hours — music, art, cinema and theatre reviews, interviews, anecdotes
16.05 Four in the Afternoon
16.55 100 Aliya Stories — 1885
17.05 IDF Evening Newsreel
18.05 Social Affairs Magazine
19.05 Music Magazine
20.05 Rock Plus
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 The Vocal Instrument
23.05 Nostalgic Party — with veterans of Kibbutz Degania
00.05 Night Birds — songs, chat with Gila Almagor

BBC

1322 kiloHertz:
World Service newsreels at 14.00, 17.00 and 20.15.

WEDNESDAY

Steve McQueen
TV, 22.05

TV

EDUCATIONAL:
8.15 Maths Geometry 6 8.30 English 5 8.55 Advice and Guidance 7-9 9.20 English 7 9.40 Programme for Kindergarteners 10.10 English 6 10.25 Literature 10.45 Science 5-6 11.05 Maths Geometry 5 11.20 English 6 11.40 Literature 7-9 12.00 Geography 5-6 12.30 English 9 13.00 Science 9-12 13.35 English 9 15.00 Programme for Kindergarteners: English 7; French (repeats) 16.00 Ma Pitom 16.30 **Everyman's University:** Science
CHILDREN'S PROGRAMMES:
17.30 Somersaults — live weekly discussion and entertainment magazine
18.15 Star Blazers
ARABIC-LANGUAGE programmes
18.30 News roundup
18.32 Christmas songs
18.40 Who's Who (part two)
19.00 Special religion programme
19.30 News
HEBREW PROGMMES resume at 20.00 with a news roundup
20.03 Rhoda — comedy series about Rhoda Gerard and her husband, Joe
20.30 The Inner Circle: extra sensory perception. Part two of a four-part series dealing with man's body and spirit
21.00 Mabat Newsreel
21.30 Moked — weekly interview hour
22.05 Junior Bonner. Sam Peckinpah's 1972 film starring Steve McQueen as an aging rodeo rider who returns to his home town to take part in a local contest. Also starring Robert Preston, Ida Lupino and Ben Johnson
23.35 Almost Midnight
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour. 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Other 'Arf. 21.00 Cosmos. 22.00 News in English 22.15 Trapper John M.D.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Mendelssohn: March (Prague Philharmonic) Cyril Scott: Water Bird; Purcell: Gordian Knot United; Mozart: Rondo from Piano Quartet in G Minor (James Levine); Delibes: Silvia, excerpts; Vivaldi: Cello Concerto in G Minor (Lynn Harell, Zukerman); Rossini: Cavatina from Barber of Seville (Andre)
8.05 (stereo): Saint-Saens: Septet op.65 (Andre) Haydn: Symphony No.103, Drum Roll (Leonard); Scriabin: Piano Concerto [illegible]
[illegible] (stereo): Animals and Birds — Glazunov: The Nightingale; Tchaikovsky: Swan Lake (Ormandy); Kodaly, Peacock Variations (Dorati)
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 (stereo): Gary Bertini conducts — Telemann: Trumpet Concerto (David Kurkhardt), Schubert: Music, Song (Guenter Reich, Chamber Ensemble); Debussy: Images; Bernstein: Symphonic Dances from West Side Story
13.00 (stereo): An Hour with Maurizio Pollini, piano — Beethoven: Sonata in C Minor, op.111; Bartok: Piano Concerto No.1 (Chicago Symphony, Abbado); Chopin: Prelude No.6, op.53
14.10 Children's Programmes
15.55 Notes on a New Book
16.05 (stereo): Unfinished Works — Tchaikovsky: Seventh Symphony (repeat)
17.00 Talmud Lesson
17.20 Introduction to the Oral Law
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo): Opera — Haydn: L'Infedelta delusa
22.55 (stereo): Winners of the 1979 International Harp Competition — Ravel: Introduction and Allegro (Mary Mitchell); Natra: Prayer (Irena Kaganovska); Sheriff: "Mai Ka Mashma Len" (Barbara Allen) Nitza Yisraeli, soprano, Idith Zvi, piano, Schumann. Two Songs; Grieg: Five Songs; Rachmaninov: Vocalise
00.10 (stereo) Jazz Hour.

2nd

7.00 This Morning — news magazine
8.10 All Shades of the Network
12.05 Midday Break — with Moshe Timor
12.30 Hebrew Songs
13.00 Midday — music, news commentary
14.10 In a Minor Tone
16.10 Press Conference — introduced by Yitzhak Golan
17.10 The Cup is Ours — radio game
18.07 Of Men and Figures — economics magazine
18.48 Bible Reading — Habakkuk 3, 1-9
19.00 Today — people and events in the news
20.10 Sephardi songs — recordings of a live performance
21.05 Jazz Corner
22.05 *Am Yisrael Hai* — Jewish communities in Israel and abroad
23.05 Good Evening Jerusalem

Army

6.10 Morning Sounds
6.30 University on the Air — Western Europe in the 18th century with Prof. Michael Har Sgor
7.07 "707" — with Alex Ansky
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Golden Oldies
12.05 Israeli Winter — with Eli Yisraeli
14.05 Two Hours
16.05 Four in the Afternoon
16.55 100 Aliya Stories — 1886
17.05 IDF Evening Newsreel
18.05 Have a Good Time — culture and entertainment magazine
19.05 Music Magazine
20.05 Foreign Language Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Classical Night Birds
23.05 Army and Defence Magazine
00.05 Night Birds — songs, chat

THURSDAY

Yefim Bronfman
Radio 1st, 20.10

TV

EDUCATIONAL:
8.15 Language and Communications 3-5 8.40 Spoken Arabic 9.00 English 7 9.20 Music 4-6 9.50 English 8 10.15 English 5 10.30 Maths Geometry 5 10.45 Fistuk's House 11.15 Science for Elementary Schools 11.30 Geography 7-9 12.00 Science 7-8 12.30 Literature 9-12 13.00 Music, Jazz 15.30 French 15.00 Maths 5-6, English 8, Geography 5-7, (repeats) 16.00 This Is It — live youth magazine 17.00 Or Ve'Od — TV game
CHILDREN'S PROGRAMMES:
17.30 Donald and Mickey — Walt Disney cartoons
17.55 Book Look — new bi-weekly programme introducing children's books
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth Magazine
19.00 Special Christmas Programme
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 March of the Week
20.50 *Programme Trailer*
21.00 Mabat Newsreel
21.20 Entertainment — with Helen Reddy
22.20 Spirit of Asia: The World of Shadows. Part two of an eight-part series about ancient Asian civilizations. Presented by David Attenborough.
23.20 Money Matters — weekly finance magazine
23.50 Almost Midnight
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Muppet Show 21.10 She 22.00 News in English 22.15 Movie of the Week.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Mozart: Symphony No.21, K.134; Saint-Saens-Ysaye: Caprice for Violin and Orchestra after Waltz Etude op.52 (Tortelier); Mendelssohn: String Symphony No.11 (Menuhin)
8.05 (stereo): Beethoven: Piano Concerto No.2 (Rubinstein, London Philharmonic, Barenboim); Schubert: Symphony No.9 in C Major, The Great (Mehta); Stravinsky: Petrouchka (Marriner, Jerusalem Symphony)
10.05 (stereo): Animals and Birds — Gesualdo: Madrigal; Bartok: From the Diary of a Fly (Varda Nishri); Josquin des Pres: The Cricket; Joan-Franks Williams: *Frogs* (Adi Etzion-Zak); Vaughan-Williams: The Wasps (Boult)
12.05 [illegible] Bach's 200th birthday — Sonata No.3, for Piano Four-Hands (Ilona Vincze, Idith Zvi); Quintet (Uri Shoham, Eliyahu Thorner, Alexander Tal, Zeev Steinberg, Yaacov Mensel): Clarinet Concerto (Yona Ettlinger, Rodan); Sinfonia for Double Orchestra (Beersheba Sinfonietta, Avner Itai)
13.00 (stereo): Stage Music
14.10 Children's Programmes
15.25 Reflections on the Portion of the Week
15.55 Notes on a New Book
16.05 (stereo): First Recordings — Yehushua Hazan, piano — Mozart: Sonata No.16, K.570; P. Ben-Haim: Prelude op.34; Chopin: Two Etudes; Copland: Cat and Mouse
16.40 Speaker's Podium
17.10 Lesson in *Halacha*
17.35 Programmes for Olim
20.10 (stereo): Yefim Bronfman, piano — Scarlatti: Three Sonatas; Bartok, Suite op.14; Bach: Sarabande
20.35 (stereo): Recordings of the Jerusalem Symphony Orchestra — Shlomo Jaffe: Kiryat Yefefiah (Israel Idelson); Prokofiev: Piano Concerto No.3 (Yefim Bronfman, Gary Bertini); Bruckner: Symphony No.1 (Bertini)
23.00 Radio Drama: The Joker by Yehoshua Sobol
00.10 (stereo): Chamber Music — Hindemith: Trumpet Sonata (1939); Gershwin: Rhapsody in Blue; Berio: Ways IV (Holliger)

2nd

6.12 Gymnastics
6.22 Agricultural broadcasts
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine
12.05 Of People and Places
12.30 Hebrew songs
13.00 Midday — music, news commentary
14.10 In a Minor Tone
16.10 Any Questions? — a panel answers questions about current affairs
17.10 Production Line — weekly industrial magazine
18.07 Programme of Senior Citizens
18.48 Bible Reading — Habakkuk 3, 10-19
19.00 Today — people and events in the news
20.10 Between Friday and Saturday — recordings of the weekend programme
21.05 Sabbath songs in the Sephardi tradition
23.05 Between Us — Natan Dunevich talks to listeners

Army

6.30 University on the Air — The Psychology of Religion with Dr. Rachel Shichor
7.07 "707" — with Alex Ansky
8.05 IDF Morning Newsreel
9.05 Right Now — with Kobi Meidan
11.05 Golden Oldies
12.05 Israeli Winter — with Eli Yisraeli
14.05 Two Hours
16.05 Four in the Afternoon
16.55 100 Aliya Stories — 1887
17.05 IDF Evening Newsreel
18.05 Economics Magazine
19.05 Music Magazine
20.05 Hebrew Hit Parade
22.05 Classical Favourite with Pinchas Eidar
23.05 The First Years of Yessod Hama'ala (part one)

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THE RESULTS ARE IN: 75.24% CHOSE WELLA HAIR PRODUCTS

هكذا من الأصل

·This Week in Israel·
·The Leading Tourist Guide·

this week at the israel museum jerusalem

EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
The Jews of Kurdistan — daily life, customs, arts and crafts
A Glimpse into the Past — the Tornbach collection — objects from the ancient Near East
Trends in Art After 1945 — representing trends such as non-geometric abstraction and pop art
Reality and Illusion — children's exhibition dealing with visual illusion in culture and art
Tribute to Sathe Schneider — the collection of the celebrated American artist
Primitive Art from the Museum's collection
Photographs from the Museum's collection (from January 8)

EVENTS

CONCERT
Saturday, January 2 at 20:30
MUSIC FOR GAMBA AND BAROQUE INSTRUMENTS
[illegible] (U.S.A.), viola da gamba; Idith Bar-Moshe, baroque flute; [illegible], baroque violin, Nava Gazit, harpsichord
[illegible] 1 in G major for viola da gamba and harpsichord; [illegible] — two pieces from book V 1725; [illegible] — Trio sonata in a minor; Telemann — Quartet in b minor
Tickets: IS70, members/students IS55

CHILDREN'S FILM
Sun., Jan. 3, Mon., Jan. 4; Wed., Jan. 6; Thurs., Jan. 7 at 15:30
THE CANDLE SHOE (Disney), with Jody Foster and David Niven

CONCERT
Monday, January 4 at 20.30
ISRAEL TRIO
[illegible] Brener, violin; Avi Harel, cello, Alexander Volkov, piano
Haydn — Trio in E flat major (HOB 30); Beethoven — Trio in D major, opus 70 no. 1 (Ghosts); Schubert — Trio in B flat major opus 99
Tickets: IS70, members/students IS55

ON DANCE
Tuesday, January 5 from 16:00 to 22:00
MARATHON OF FILMS ON DANCE
Two simultaneous video programmes on eight screens for children and adults, starring Rudolf Nureyev, Mikhail Baryshnikov, Margot Fonteyn, Galina Ulanova, The New York City Ballet, American Theater Ballet and more in "Cinderella", "The Nutcracker", "Sleeping Beauty", and other dances choreographed by Sir Fredrick Ashton, Jerome Robbins, Twyla Tharp, etc.
Tickets: adults: IS10; members/students IS20
children IS20; members IS10

FILM
Tuesday, January 5 at 18:00 and 20:30
CHINATOWN (U.S.A.1974)
Director Roman Polanski, with Jack Nicholson and Faye Dunaway

ON DANCE
Wednesday, January 6 at 20:30
Modern Dance in America: GRAHAM FOLLOWER: ALVIN NIKOLAIS
Presented by Dr. Ronit Land. Illustrated by visual material
In conjunction with the Central Library of Dance and Music, T.A.)
Tickets: IS25; members/students IS15

CONCERT
Thursday, January 7 at 20:30
TRIO YOUVAL
Jonathan Zak, piano; Simcha Heled, cello; Uri Pianka, violin
Shostakovitch — Trio opus 67; Dvorak — Trio in g minor opus 26; Brahms — Trio in b minor opus 8
Tickets: IS70; members/students IS55

CONCERT
Saturday, January 9 at 20:30
NAOMI SHEMER
With Givatayim Singers
Tickets: IS90; members/students IS70

YOUTH WING For information on Youth Wing activities, please phone (02) 633278.
Guided tours in English: Sun., Mon., Wed., Thurs., at 11:00; Tues., at 16:30
Shrine of the Book: Monday, January 4 at 15:30
Rockefeller Museum: every Friday at 11:00

For information on current exhibitions, please see art guide.
VISITING HOURS:
ISRAEL MUSEUM: Sun., Mon., Wed., Thurs., 10—17; Tues., 16—22; Fri. & Sat., 10—14.
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs., 10—17, Tues., 10—22; Fri. & Sat., 10—14.
BILLY ROSE GARDEN: Sun.- Thurs., 10—sunset; Fri., Sat., holidays, 10—14.
ROCKEFELLER MUSEUM: Sun.—Thurs., 10—17; Fri. & Sat., 10—14.
ARCHAEOLOGY GALLERIES: Sun., Mon., Tues., Wed., Thurs., 10 am—5 pm Fri. and Sat., 10 am—2 pm.
LIBRARY: Sun., Mon., Wed., Thurs., 10—17; Tues., 16—20.
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs., 11 am—1 pm Tues., 4 pm—8 pm
TICKETS FOR SATURDAYS: Buy in advance at the Museum, Main Hotels, and Ticket Agencies.

Cat's tale

Ephraim Kishon

A MAN never knows what fate may have in store for him on a Thursday evening. Here was our very own Habimah Theatre, touring Europe with *A Simple Story* by our also very own Agnon, and here was I at the Schauspielhaus in Zurich come to watch it. So I sit there bursting with patriotic pride, and the curtain goes up on this marvellous play, and when it comes down two hours later to loud applause I know all there is to know about Swiss cats.

My little catechism started just as love's first flower was about to bloom on the stage, when my left-hand neighbour addressed me in a passionate whisper.

"I am not of the Mosaic faith and I understand no Hebrew," he confessed, "but I'm entranced."

I put him down at once as a righteous gentile, and a glance showed me he was as Swiss as they come, the parting in his hair straight as an Alpine tunnel. His rapture was sincere too, so I was the more surprised when he got up suddenly in the middle of the first act and pardon-pardon-pardoned himself past the row of knees.

"Please," he whispered to me before leaving, "keep my seat for me."

Call of nature, I thought to myself. But no, a few minutes later, with the dramatic conflict raging away on stage, I hear an approaching pardon-pardon-pardon, and the seat on my left is taken by an unknown lady.

"It's all right," she whispered to me, "I'm his wife."

The mystery was cleared up only in the intermission, when my new neighbour invited me for a drink in the foyer and explained herself over a glass of soda pop.

"It's Lucy," she informed me. "That's our cat, you see, Lucy. She hates staying home by herself, so Martin and I take turns..."

I listened for some veiled mockery in her words but found none, or else it was too veiled. Martin's wife was perfectly serious — as serious as only a burgher of Zurich can be between the acts of a Hebrew-speaking play.

"May I ask, madam," I ventured, "what would happen if you did leave Lucy at home by herself?"

"She'd be bored. She's been used to having company since she was a kitten."

And again — not a smile, not a glimmer, not a veil. I told myself the lady was a Swiss, and as such had different problems on her mind from what we have.

Still...

"Still," I asked carefully, "doesn't that rather cramp your style? I mean, your married life and all..."

"Yes, well," my neighbour admitted, "but after all, we got married against her will."

THIS IS what happened. When my neighbour was still a maiden, her parents were divorced. Pa took the villa and the car, and Ma took Lucy. Then Ma fell in love with a doctor who couldn't leave his flat because his parrot would get the fidgets and scratch its feathers out. So then Ma moved in with the neurotic parrot, and her daughter was left with Lucy, and then *she* couldn't leave the house any more either, for fear of boring the cat.

"Martin," my neighbour confided, "used to court me over the house intercom."

I began to feel involved in spite of myself. I once read a splendid horror story by Edgar Allan Poe in which this man was building a cellar, and one day, in a fit of absent-mindedness, he bricked up an unlovable black cat in one of the walls. Just now I felt a sneaking sympathy for that man.

"I hope you won't think me inquisitive," I said, "but why couldn't Martin come up? Why did he have to stay by the intercom?"

"Because he had a dog."

It turned out that the dog was Swiss too, and refused to be walked by anyone except Martin. To sum up the situation at this stage: Doc was confined to quarters on account of Polly, Ma was attached to Doc, her daughter provided the sole entertainment for a bored Lucy, whereas Martin stood in the street with his dog and whispered sweet nothings at ten little holes in the wall. As for me, my admiration for Edgar Allan was growing by the minute.

"We did want to get married, Martin and I," Mrs. Martin reminisced, "but we had to wait three years because of Lucy and the dog."

"And," I ventured, "you never considered giving up one of them? I mean, either you or Martin..."

My neighbour's eyes went all round and RSPCA.

"What? Parting with a living creature that is *dependent* on one?"

They are Swiss, as I said, Martin and his wife and Lucy and Doc and Polly, all of them. They haven't had a war for the past 700 years. They must have *something* to occupy them, right?

THE INTERMISSION, thank heaven, lasted long enough to relieve my suspense: Martin's dog, having reached a venerable age, died, and the way to marriage was open.

"Trouble was," my neighbour said, "Lucy didn't care for Martin."

Maybe she could still smell dead dog on him. Or maybe the Alpine parting in his hair got on her nerves too. Whatever the case, Martin had a hard job trying to improve his image in Lucy's eyes. Even now he still goes to the Old Town every day to buy Lucy fresh chicken liver at the cat butcher's.

As for Lucy herself, age cannot wither her gregarious instincts.

"On the contrary," Mrs. Martin told me. "Nowadays you just can't leave her alone in a room for five minutes, she feels hurt and crawls under the cupboard. That's why we can't move to a new flat either."

She produced some snapshots of Lucy. I saw right away whom she reminded me of: every other cat on earth.

Mrs. Martin glanced at her watch.

"Oh dear, I promised to relieve my husband at ten."

"Did you," I murmured, "did you ever try taking a catsitter for Lucy?"

"Oh, yes. A very pleasant girl. A qualified nurse. We had her stay with us for a month so Lucy could get to know her, but it was no use. Lucy didn't take to her. Well, nice meeting you, goodbye now."

For a while I was left to brood on the 102nd use for a dead cat, but then I shook myself. Nobody's perfect, I thought, everyone's got a quirk of some sort. Like with the English it's cricket, and with us it's muckraking, the Swiss are cat nuts. So? I'm told every Swiss town has its cat cemetery with lots of marble and gilt lettering. And your smallest corner grocery has a special food shelf devoted to the Lucies of this world. I don't think they've given them the vote yet, but in time, who knows, maybe at least the tomcats...

MARTIN returned with a fresh parting in his hair and a song of Lucy on his lips.

"Though it's not as if we love her blindly," he assured me. "We do see her faults, but the question is: do we want a frustrated feline at home, or a gay and carefree cat? Well, that demands some sacrifices on our part, naturally."

Like the time Martin, who is a famous architect in his own right, was to get the ribbon of the French Legion of Honour. The thrilling announcement came, the date was set, and then Martin discovered that the event was to take place on — you guessed it — Lucy's birthday.

"I asked them to put it off for a day," Martin told me sadly, "but the French president demurred."

A question of priorities, my dear Edgar Allan.

"Ah," I sympathized. "Hard to miss it. But why didn't you take Lucy along to the ceremony? I bet she'd have thought it was all in honour of her birthday."

"We considered it," said Martin, "but we were afraid it might rain."

Cat in the rain? Even I could see the absurdity of that.

ON THE STAGE, meanwhile, Habimah's simple story was unfolding. I slumped in my seat and meditated on the Swiss character. What makes them tick? Mm. Actually, though, we have a great deal in common with them.

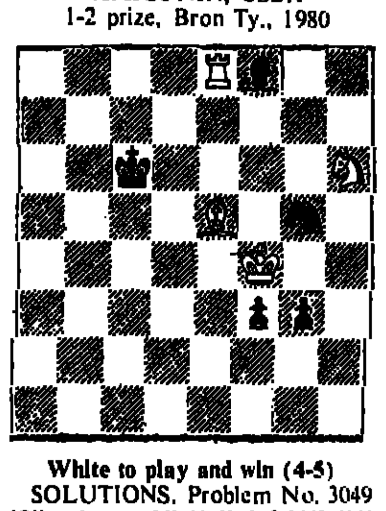
Switzerland, too, is a small country with ethnic problems, they go on *miluim* just like us, and their inflation has also tripled over the past year, and has now reached 3 per cent.

And yet, when you come right down to it, they're somehow different from us after all, those good Swiss. It's a matter of motivation: Israel is growing up with the years, while Switzerland is still in catnappies. □

Translated by Miriam Arad.
By arrangement with Ma'ariv.

CHESS
Eliahu Shahaf

Problem No.3051
A. KOPNIN, USSR
1-2 prize, Bron Ty., 1980



White to play and win (4-5)

SOLUTIONS. Problem No. 3049 (Olimpiev). 1.Nh4! Kg3 2.Nf5 Kf4 3.ND4! b2 4.Ne2 Ke3 5.Nc3 Kd3 6.Nb1 Kc2 7.Na3 Kc1 8.Bh6x

HASHARON/HERZLIYA WINS CUP

HASHARON/HERZLIYA Hapoel won the 1981 state cup defeating Beersheba club 3½-1½ in the finals. Tel Aviv University ASA drew with 1980 cup holders, Rishon Lezion Feldklein, placing 3rd and 4th respectively. In the semi-finals, Hasharon/Herzliya beat ASA 3-2 and Beersheba downed Feldklein 3½-1½. International master Shimon Kagan was the outstanding player of the event, winning both his games on the top board (against IGM Yehuda Gruenfeld and Israel champion Natan Birnboim).

WOMEN'S WORLD CHAMPIONSHIP

In the penultimate game, Chiburdanidze went for a passive position, waiting for Alexandria to attack. She did, and then Chiburdanidze had her opportunity.

M. CHIBURDANIDZEN. ALEXANDRIA
15th game

1.Nf3 Nf6 2.b3 d5 3.Bb2 Bg4 4.e3 Nbd7 5.h3 Bh5 6.d3 e6 7.g4 Bg6 8.Nh4 Bb4 9.c3 Bd6 10.Ng6 hg6 11.Bg2 g5 12.Nd2 Ne5 13.Nf3 Nf3 14 Qf3 Qe7 15.c4 c6 16.Ke2 Rh7 17.Rhc1 Nd7 18.Kf1 Ne5 19.Qd1 Ng6 20.a3 Bc7 21.Ke2 0-0-0 22.b4 f5 23.Qa4 fg4 24.Qa7 gh3 25.Bh1 Bb8 26.Qa8 Qd6 27.cd5 ed5 28.Bd4.

It was probably in this position that Alexandria realized that she would not become the world champion in this match. But what if she tried 23. — d4! instead? It would have led to complications in which Black might have held the upper hand. Now White is winning with brilliant style.

28. — Kd7 29.Qb7 Qc7 30.Qa6 Re8 31.b5 Ne7 32.Bb6 Qc8 33.bc6 Nc6 34.Qb5 Rh6 35.Qd5 Rd6 36.Rc6 Qc6 37.Qf5. Black resigns.

One half of the prize money was still an obtainable goal for Alexandria, and she got it by winning the last game.

N. ALEXANDRIA
M. CHIBURDANIDZE
16th and final game

1.d4 e6 2.c4 Nf6 3.Nf3 b6 4.g3 Ba6 5.Nbd2 Bb4 6.Qb3 Qe7 7.Bg2 Bb7 8.0-0 Bd2 9.Bd2 0-0 10.Rad1 d6 11.Bc1 Nbd7 12.Qa3 c5 13.Rfe1 Rfc8 14.d5 ed5 15.Nh4 Qe6 16.cd5 Bd5 17.e4 Ba2 18.Nf5 Re8 19.Nd6 Re7 20.e5 Rf8 21.ef6 Qe1 22.Re1 Re1 23.Bf1 Be6 24.Qc3 Ne5 25.Kg2 Bd5 26.f3 Nf3 27.Kf2 Re6 28.fg7 Rd8 29.Nf5 Ne5 30.h3 Be4 31.Nh6 Kg7 32.Ng4 f6 33.Ne5 Re5 34.Bf4 Re7 35.Bc4 Rd1 36.g4 Kg6 37.h4 h5 38.gh5 Kf5 39.Bh2. Black resigns.

EUROPEAN CUP

TEL AVIV University ASA went as far as the semi-finals in the third European Cup games. In the finals, ASA met with Budapest Spartak on the latter's home ground and went down 4½ - 7½. Efraim Carmel had the best result in the Israeli team, winning both his games against P.Szilagyi, while Yedael Stepak garnered 1½ points against P. Lukacs, producing a brilliant game in the second round.

Y. STEPAK — P.LUKACS

1.Nf3 Nf6 2.gc3 d5 3.d4 c5 4.Bg2 cd4 5.Nd4 e5 6.Nb3 h6 7.0-0 Ne6 8.Nc3 d4 9.Ne4 Ne4 10.Bc4 Bh3 11.Re1 a5 12.e3 a4 13.Nd4! ed4 14.ed4 Ne7 15.Bb7 Ra7 16.Qf3 Qb6 17.Bc6 Bd7 18.Bd7 Rd7 19.Qa8! Qd8 20.Qa4 f5 21.Bf4 Kf7 22.Qa6 Kg8 23.Qe6 Kh7 24.Be5 Rb7 25.c4 Rh6 26.Qf7 Rb2 27.Bf6 Rb7 28.Re6 Rd7 29.Bh4! Qc7 30.Rae1 Nc8 31.-Qf5 Kg8 32.Rc8 Rf7 33.Rc8 Qb7 34.Qe6 g5 35.Qg6 Rg7 36.Rf8. Black resigns.

RAMAT HASHARON 1981
A. BALSHAN — A. BECKER

1.d4 Nf6 2.g3 g6 3.Bg2 Bg7 4.c4 0-0 5.Nc3 c6 6.e4 d6 7.Nge2 e5 8.0-0 a6 9.a4 Nbd7 10.d5 cd5 11.cd5 a5 12.Bd2 b6 13.Nb5 Nc5 14.Nec3 Ne8 15.f4 f5 16.fe5 Be5 17.Bh6 Ng7 18.Nd4 fe4 19.Nc6 Rf1 20.Qf1 20.-Qf1 Qe8 21.Ne4 Nf5 22.Ne5! Ne4 23.Ng4! Nh6 24.Nh6 Kg7 25.Re1 Kh6 26.Re4 Qd7 27.Qf8. Black resigns.

ENDGAME ARTISTRY

White — Kh8; Rf7; Pe7. (3). Black — Kh1; Qa7; Bc7; Ng4. (4) White to play and draw.

1.e8Q Be5 2.Qe5!! (2.Kg8? Nh6 3.Kf8 Qc5 4.Re7 Bd6, and the black king gradually escapes the checks). 2.— Qa8 3.Rf8!! Qf8 4.Kh7 Qf7 5.Kh8 Qf8 6.Kh7 Qh6 7.Kg8 Qg6 8.Kh8 Qh6 — positional draw. Four stalemate positions after Ne5. (Study by G. Nadareishvili, 1975.)

UNUSUAL COMBINATION

White — Kg1; Ra7, Rc2; Nf3; Pf2, g2, h3. (7). Black — Kg8; Rd6, Rf4; Nd3; Pe5, g7, h7. (7).

The position looks like a draw, but White found an ingenious way of winning the game.

1.Ng5! h6 (1. — Rf8 2.Rc-c7 Rg6 3.Ne6) 2.Rc8 Rf8 3.Ra-a8 Rd-f6 4.Nh7!! and White won. (Razuvayev-Horvat, Hungary, 1981). □

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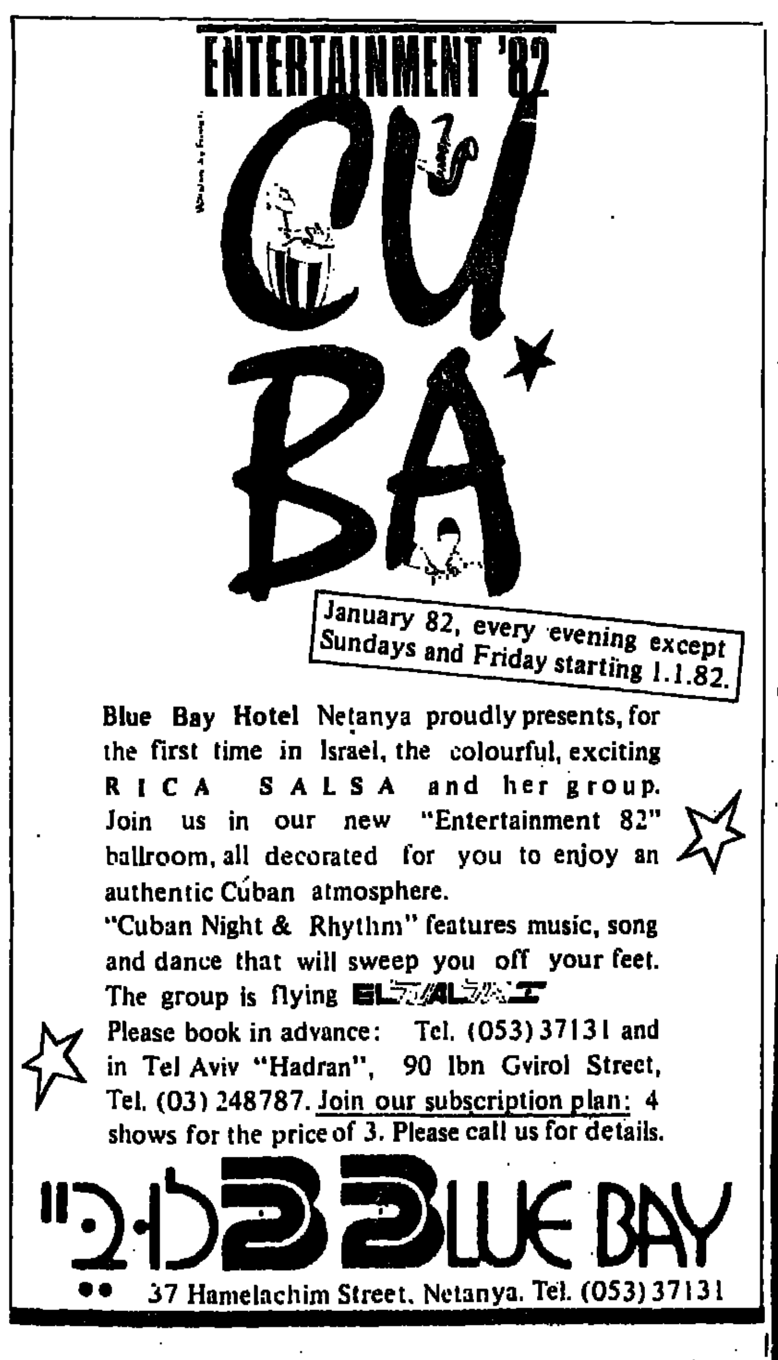

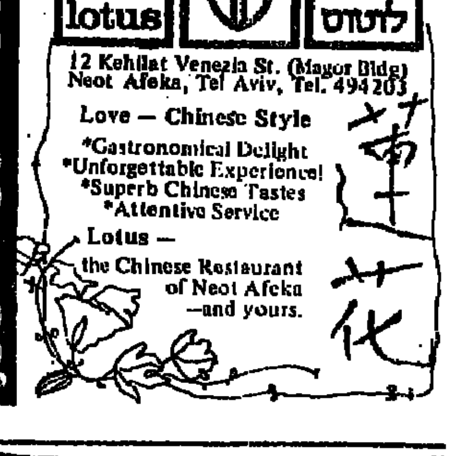

هكذا من الأصل

In the grand manner

THEATRE / Mendel Kohansky

THE OPENING of Schiller's *Maria Stuart* at Habimah last week was a grand event, and not because the management of the national theatre saw to it that the audience was studded with the who's who of the country from cabinet ministers up. What we saw on the stage was grand theatre presented in the grand manner, contemporary in approach and outer appearance, yet traditional in its dimension and sweep, which is rare in our times.

The *Maria Stuart* of visiting director Holk Freytag is predominantly a director's play, with acting taking second place; the audience is meant to be too overwhelmed by the magnificence of the stage and the inventiveness of the scenes to pay overmuch attention to the acting. Which is a contemporary approach, in addition to being suitable to our conditions, since Habimah does not have many actors capable of the kind of performance the 18th-century dramatist wrote for.

Except for the muted, carefully-thought-out, more intellectual than emotional performance of Hanna Marron as Queen Elizabeth, the acting ranges from the mediocre to the unimportant, much of it, I suspect, due to the director who for well or ill — and little attention to that aspect of the show.

Maria Stuart is a political drama. It demonstrates how persons of high position monarchs and their closest advisers, act when confronted with specific political situations. They play for the highest stakes: not only for power but for their heads. Mary Queen of Scots loses in that game and dies on the block. Lesser personages, too, lose their lesser positions of power and often heads as well. Elizabeth remains triumphant: the queen of England with no one to challenge her legitimacy. Then in a brilliant maneuver, she shifts the blame for Mary's execution to her hapless secretary and the wily head of her council. But it is a bitter triumph: her councillors gone, she remains alone with her conscience.

Elizabeth is not a murderess at heart and she does not want Mary dead; but she has no choice. One of the basic maxims for a ruler, as formulated by her contemporary political theoretician, Nicolo Machiavelli, is not to leave an opponent alive after a victory, the victim will not rest in his efforts to redress the position, and he may win, or at least remain a constant menace. Elizabeth and all the others in the play — except for Mortimer, who pays with his young life for the foolishness of being an idealist among jackals — are true disciples of Machiavelli.

SCHILLER'S PLAY is neither Greek tragedy nor Shakespeare: with all the differences in concept and style, it is closer to the historical plays of Bernard Shaw. It is not Greek tragedy because the characters are not victims of fate, but of all-too-human situations; and it is not Shakespeare because they do not act from urges dictated by a fatal flaw in their characters. The play is closer to Shaw because the encounters between opponents and allies are more intellectual than emotional; the arguments are more logical than passionate. Even the climactic confrontation between Queen Elizabeth and Mary is on the level of political argument until it degenerates into a fishwives' quarrel.

The play opens with a scene invented by the director, in which two little girls in sailor dresses, looking very much alike, mount stage from opposite sides and meet stage centre to hold hands. We see the same two little girls towards the end of the play in the stunningly beautiful scene where Mary is facing death, as they light memorial candles. The two women related by blood and status were born to be sisters, but bitter reality decided that they should become mortal enemies, and so the little girls are lighting those candles for the one about to die.

The play is presented in modified contemporary dress, and only at the end, with Mary facing the executioner, do she and Elizabeth appear in period costume. I am not quite sure I know what the purpose of the director was in making that switch, but I found that it worked on me emotionally. Somehow the tragedy of that beautiful, high-spirited woman dying in the prime of life became more poignant when I saw her looking like the traditional, historical Mary Stuart.

Hanna Marron and Miriam Zohar in Habimah's 'Maria Stuart.'

AS I HAVE already said, there is only one remarkable performance in the large cast. As for Miriam Zohar, playing the eponymous heroine, she is impressive only in the final scene, and that also very much due to the costume, the scenery, the lighting, which create the atmosphere of drama. Most of the time, especially in the opening scene when, in a long monologue, she gives expression to her resentment at being held prisoner in England after being exiled from Scotland, she declaims her lines in what is almost a shout.

I was not impressed by the performances of the main supporting actors — Shlomo Bar-Shavit as the opportunistic Lord Leicester, Misha Asherov as the wily Lord Burleigh, Nahum Buchman as the wise old Lord Shrewsbury. Eli Danker as the hot-blooded Sir Edward Mortimer has a fine stage presence, and Israel Rubinchik has his moment as Sir Andrew Melvil, Mary's faithful adviser who comes as a priest to administer the last sacrament.

Jorg Domenik's set and costumes (beautifully lit by Nathan Panturin) manage to be both elaborate and austere, and when they don't draw undue attention to themselves are a magnificent frame for the grand-scale drama. Don Miron's translation is faultless: contemporary Hebrew preserving the flavour of historical drama. □

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Back seat to the story

CINEMA
Dan Fainaru

THE CURRENT re-issue of *Dr. Zhivago* and *The Bridge on the River Kwai* opens the case of David Lean, dormant for more than a decade now.

Ask any film critic under 40, weaned on New Wave theories and concepts, and he will tell you that Lean is not a name to remember.

Maybe he did show some promise in those long-gone days of 1945, when he made *Brief Encounter* and hinted to the possibility of a new kind of British realism. But typically, so you will be told, Lean had not followed through, preferring to dilly-dally in literary adaptations in which he, to the detriment of his creative powers, simply put himself at the service of the text.

On the other hand, any self-respecting studio chief knows that there are very few who can hold a candle to David Lean when it comes to big productions and fascinating screen images and elaborate stories — in short, to turn out a high-quality product that will please both the public and the producers. And Lean's large-scale epics have an unusual quality: they pass one of the most rigorous tests of filmdom by remaining attractive to the public many years after they are made.

The matter is even more complicated. Even Lean's detractors will grant that his work is highly professional, that he does not lack imagination and intelligence, and that among all those highly immoral multi-million dollar productions they so hate (after all, the budget of one spectacle could keep a dozen aspiring artists in business almost forever), films like *Lawrence of Arabia* or *Ryan's Daughter* are still the most palatable.

TRUTH TO TELL, David Lean does not fit the French theorists and their accolytes' definition of *auteur de films*. He does not leave his own private stamp on every film he makes — unless it is the excessive pedantry of the production, its perfection in the smallest detail, the accuracy of each frame and the quality of each shot. There is no discernible *leitmotif* developed throughout his work, no strange quirks that would make them immediately identifiable. Worse, he isn't very keen on personally explaining the deeper sense of his work, of giving long interviews of showering attention on the media. Consequently, though he is responsible for some of the most popular and loved films of the last thirty years, he is still a stranger to many.

Everything his critics say is undoubtedly true, but there is one redeeming grace which outweighs all else. Lean is chiefly a story-teller who uses images instead of words. He may use Dickens, Pasternak or T.E. Lawrence for his inspiration. What really interests him is transforming their plots into a series of images that, put together, will create in the audience an emotion similar, or equivalent, to that of reading the novels. And he has been remarkably successful in this endeavour.

Trevor Howard, who has played in three of Lean's films, says that Lean hates the entire period of shooting and that the director starts living only after everything is on film. Then he can send the whole crew home, stay by himself all alone in the editing room, stick together pieces of celluloid, and see these separate segments become a whole.

That's quite natural for a man who rose through the ranks to the post of chief editor, before Noel Coward, entrusted him with the task of directing *In Which We Serve*, one of the finest British war movies of the time. The cooperation with Coward — who was simply bored with the mechanics of making films — went on for three more movies including *Blithe Spirit*, one of the only two comedies Lean ever made, and the famous *Brief Encounter*. That masterful piece of filmmaking used a train-station set, unusual lighting, and sensitive and restrained performances by Celia Johnson and Trevor Howard to tell the story of the birth and death of a hopeless romance.

The two Dickens adaptations that followed are classics of sorts. Whole sequences of *Great Expectations* are still studied in film-schools for their brilliant editing, while his *Oliver Twist* used Alec Guinness as Fagin so persuasively that many people still suspect the picture is anti-Semitic.

IN THE following years, he went back again and again for his scripts to sound literary talents such as Eric Ambler, Terrence Rattigan or Arthur Laurents, thus giving additional weight to the argument that Lean is better at translating other people's feelings and thoughts than his own. Some of his films such as *Hobson's Choice* or *Summer Madness* were enormously successful; but in both instances, the stars (Charles Laughton in the first, Katharine Hepburn in the second) reaped the compliments.

Lean's first step into real big-time, large-scale productions came with *The Bridge on the River Kwai*, based on a determinedly anti-war novel by French author Pierre Boule. The incident which inspired Boule took place in Siam during the Second World war. Lean and his team spent over a year in Ceylon, where he scandalized the press by stubbornly demanding to have an authentic bridge built out of wood, and after months of work, blew it to pieces in the climactic scene. But what finally came out of his hands was both a spectacle, breathtaking to look at, and a personal tragedy, pointing clearly at the folly and waste of war.

Every one of the aptitudes carefully polished in Lean's previous films appeared in all their glory. His careful moulding of each character, his predilection for delineating British class differences, his use of natural elements to reflect on emotional states of mind (Shakespeare used to do it) and his ability never to forget single trees when shooting entire forests, gave this movie its world-wide appeal.

At the time he was harshly criticized for allowing his audience a measure of satisfaction at the end, instead of using Boule's original downbeat conclusion. But Lean, who knows that a disappointed viewer will never send his neighbour to see the film, had made a conscious choice. The ending may have lost a certain amount of bitterness, but at the same time it gained many more millions of viewers who could appreciate the rest of the message. The British colonel whose class consciousness would not permit his officers to work like simple soldiers, even when pressured by the Japanese prison camp commander to do so, has brought the Blimpish approach to war (as some critics described it) to its absurd and tragic climax. The officer's relations with his Japanese counterpart are reminiscent of Renoir's *Grande Illusion* and another war, whose principles now belong in the museum.

Lean's clash with the critics continued through the rest of his films. In *Lawrence of Arabia* he was praised for the spectacular revival of the period, for his ambivalent portrayal of Lawrence, for the inspiring character of the Arab chieftain as played by the then-unknown Omar Sharif. Still, many reviewers considered that too much was left in the shadows concerning both the protagonist of the story and the sense of his acts. Today, this could be interpreted as a quality rather than a drawback.

In *Dr. Zhivago*, everyone was impressed by the visual sweep of the film. But critics rather scorned Lean's version of the Soviet resolution, found that he lacked the poetry and the richness of Pasternak's best-selling novel. Moreover, it wasn't Russian enough, neither in the behaviour of its international cast nor in the Spanish landscapes and sets, which were supposed to equate Moscow and the Russian steppes. The public didn't complain then and doesn't complain now, letting itself be engulfed into the powerful love story, which is the true *raison d'être* of the whole movie. As a matter of fact, Zhivago was the closest MGM ever came to repeating the success of *Gone With The Wind*.

With age and the size of his picture steadily growing, the time required to prepare each one grew accordingly. It took Lean five years before he made *Ryan's Daughter* once again a love story (which seems to be essential to the core of any Lean movie) set against the background of the storm-ridden, wind-beaten west coast of Ireland. Conditioned to see Lean heroes evolve inside major cataclysms such as wars and revolutions, critics rather felt cheated when the human beings dwarfed every other major issue in this film (there is a world war, but it is being fought far away), and only terrible nature can measure up to the intensity of the human emotions.

Since that film, almost a dozen years have gone by, and Lean is still looking for the right project. It was recently announced that he is preparing a film version of E.M. Forster's *Passage to India* on the last days of the British protectorate, a subject fit for his own size, when — and if — it materializes, there is a very good chance that the critics will once again establish that Lean has taken a back seat to the story. The public will probably like it, because he has taken that seat. After all, they all know that reading images, and particularly beautiful images, is much more pleasurable and easy than tackling pages and pages of prose. □

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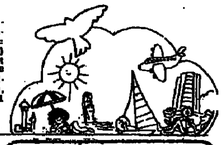

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هكذا من الأصل

Tricky Rickie

ROCK, ETC. / Michal Yudelman

SHE LOOKS and dresses like a Fifties hipster, and her music draws on jazz, soul and boogie from way back. But the result of all this is an original brand of contemporary rock. After her successful debut in 1979 with *Rickie Lee Jones* (the album's hit single was "Chuck E.'s in Love"), Jones is back with *Pirates* (Hed Arzi).

Writing, composing and singing all her songs, the syllable-swallowing, word-slurring Jones presents a gallery of off-beat, back-street characters. Woody and Dutch on the slow train to Peking, the pregnant woman whose boyfriend gets shot, cunt-finger Louie and Eddie — each has his own story, the kind of story you hear in all-night, disreputable joints.

If you let her, Jones will take you there: it may take some getting used to, but once your eyes get used to the dimness of the jazz café and the alleys, *Pirates* is a really fine album.

Any of you oldtimers remember Gary U.S. Bonds? (with a name like that, he should be hard to forget.) Anyway, he's back and has an album bursting with energy called *Dedication* (CBS). If, at first hearing, Bonds reminds you of, say, the raw passion and force of Bruce Springsteen, you're not far off the mark. Springsteen derived quite a bit of his style from Bonds, before the latter dropped out of musical sight some 10 or so years ago. And — surprise! many of the songs on this album are produced and arranged by Springsteen himself. I warmly recommend "Daddy's Come Home," an intense ballad, for starters; the rest is pretty good, too. Welcome back, Gary.

ANOTHER COMEBACK after many years of absence has been made by José Feliciano, that kid from Spanish Harlem who brought us his version of "Light My Fire" and lit many fires back in 1968.

His latest album boasts the Motown label, and is produced by Motown Chairman Berry Gordy, who heard Feliciano at a concert and signed him up.

Some soulful ballads, some crisper rock numbers, and some mediocre pieces barely escaping the maudlin by virtue of the plaintive emotion in Feliciano's voice and his excellent-as-ever guitar playing, comprise quite a pleasant album. By the way, it's called, simply, *José Feliciano* (Eastronics).

"A LOT of women singers today seem to be saying, 'If you love and then hurt me, I'll die.' I say, 'If you love and then hurt me, I'll kick your ass,' " says Pat Benatar, whose latest record, *Precious Time* (CBS) has recently been released here.

A long cry from the willing-victim singers, Benatar has a hard-rock backup band and a three-octave-range voice which she uses to drive her point home. And her point may not be pleasant, if it's aimed at you. From the poignant opening track, "Promises in the Dark," through "It's a Tuff Life" to "Take It Anywhere You Want It (But I Don't Think You Wanna Follow Me)," she leaves no doubt in our minds as to what her statement is, and I must say, I totally agree.

Jose Feliciano

TWO CBS ALBUM compilations offer us a nice reggae selection with Peter Tosh, Joan Armatrading, Eddie Money and many others, including a long inscription in German on the jacket for those who can understand it; and *American Pop*, from the original motion picture soundtrack. This last includes such classics as The Mamas and the Papas' "California Dreamin'," Peter Paul and Mary's "This Train," Jimmi Hendrix Experience's "Purple Haze," the Doors, "People are Strange" and the Dave Brubeck Quartet's "Take Five." □

Deception

BRIDGE / George Levinrew

A LITTLE deception warmed the heart of Aleks Wagner of Ramot Hasharon, who recently visited Sweden and found time for some bridge. The contract was three no-trump at all eight tables; only Wagner made his game.

North
♠ 864
♡ 104
◇ K8765
♣ AQ2

West
♠ K1032
♡ A65
◇ Q92
♣ 1083

East
♠ J975
♡ KQJ9
◇ 104
♣ 975

South (D)
♠ AQ
♡ 8732
◇ AJ3
♣ KJ64

The bidding:

South	North
1NT	3NT
All Pass	

IN EACH instance, the spade two was the opening lead, on which East played the jack. South counted the hand he had four club tricks, two spade tricks, and two sure diamond tricks. If the diamond queen was onside he'd make eleven tricks. But if West held the diamond queen the defence could set the contract by running four heart tricks along with the diamond.

Wagner found a clever line of play. He won the spade trick by covering the jack with the ace! Of course this made it clear to West that East held the queen. So West on winning the diamond finesse to the queen, played a second spade to East's supposed queen. But that lady had been dealt to South, and the defence blew up. South made 10 tricks in all. At all the other tables the defence won five tricks, the diamond and four hearts.

SOMETIMES the way to create a situation for a squeeze may be far from clear. The following deal from a Jerusalem rubber bridge game was played by Vladislav Bergel.

Vul: N - S

North (D)
♠ A742
♡ Q63
◇ AK5
♣ K106

West
♠ J10986
♡ 95
◇ Q10974
♣ 8

East
♠ K5
♡ K8
◇ J2
♣ AQJ7532

Bergel
South
♠ Q3
♡ AJ10742
◇ 863
♣ 94

The bidding:

North	East	South	West
1NT	2♣	4♡	All Pass

The bidding was short and sweet. The length of the heart suit gave hopes for game, and Bergel's way was to directly bid the game.

The club eight was the opening lead. This looked like a singleton or top of a doubleton. There were two anticipated losers in clubs, one loser in spades, and one in diamonds. The only way to avoid the loss of a trick seemed to be a diamond-spade squeeze. A squeeze in clubs was not likely, since the defence could continue the attack with this suit.

Sure enough, East covered the club king with the ace and won another club trick. He led a third high club on which South discarded a spade. Declarer's goal was to reduce his hand to a trump and two Diamonds and dummy to two diamonds and a spade. He found that the opponents' distribution made this possible.

East led a diamond for the fourth trick. This was won with the king. Declarer then won, in order, a heart finesse, a heart with East dropping the king, the spade ace, a spade ruff, the heart queen in dummy, and the ruff of a spade leaving this position:

North
♠ 7
♡ —
◇ A5
♣ —

West
♠ J
♡ —
◇ Q10
♣ —

East
♠ —
♡ —
◇ J
♣ 75

South
♠ —
♡ 10
◇ 86
♣ —

The play of the last heart squeezed West. He had to discard a diamond. The spade seven was discarded from dummy, leaving declarer with the last two diamond tricks.

THERE ARE occasionally "book" hands which may be simple enough to play, but which occur so seldom that they are easily forgotten. The deal below I had in a duplicate game when on a trip to the U.S.

♠ A5
♡ AQ74
◇ 832
♣ K964

♠ K6
♡ J1063
◇ 976
♣ J1052

♠ 1083
♡ K95
◇ A1054
♣ A83

♠ QJ9742
♡ 82
◇ KQJ
♣ Q7

I was South, declarer in a four spade contract. The heart jack was led.

I apparently had to lose to the heart king and for sure to the two minor-suit aces. The contract depended on not losing a spade. Now I needed West to hold the spade king doubleton. I led the spade queen, of course covered.

Now what about the spade 10? Did West have it as a singleton? If so I should play the jack. Of course East could hold it now as a doubleton, but not as a singleton for West would then have held three spades originally and would not have covered the queen. East could also have held it as a tripleton. It seemed to me that in any event the odds favoured his having the 10. So I made the "book" play finessing the nine. The contract was made. □

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Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting Hours. Sun. Mon. Tues. Thurs. 10 a.m.-5 p.m., Wed. 10 a.m.-9 p.m. The Museum is closed on Fridays and Saturdays.
Children under 6 not admitted.
Organized tours must be pre-arranged (Tel. 03-425161, 9-13, Sun.-Thur.)

Permanent Exhibit. The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques. **Chronosphere.** A special audio-visual display presented in a planetarium-shaped auditorium, depicting the history of the migrations of the Jewish people.

Exhibitions

1 **The Jewish Heritage in the Eye of the Camera** — A choice of 160 photographs by 42 photographers, participants in the International Photo Contest held by the Association of Friends of Beth Hatefutsoth in Israel.

2 **A Century of Zionist Immigration to Eretz Yisrael** — A retrospective exhibition depicting the Zionist immigration against the background of World events (in co-operation with The Institute for Zionist Research, Tel Aviv University).

Events

1 **Hatred of Jews — The Jewish Fate or a Social Phenomenon? Hatred of the Jews in the Byzantine Empire.** lecturer Dr. Amnon Linder (in Hebrew) (in co-operation with the School of Jewish Studies, Tel Aviv University). Beit Zion Auditorium. Sun., 3.1.82, at 8.30 p.m.

2 **"Am Yisrael Hai"** — Public recording of the Kol Yisrael radio magazine programme devoted to Jewish life around the world (in co-operation with the Israel Broadcasting Authority), in Hebrew. Beit Zion Auditorium. Mon., 4.1.81, at 8.00 p.m.

3 **Scholar's Notebook. The Frustrated Intellectual and the Fallacy in Leo Strauss' Theory.** lecturer: Dr. Jacob Joshua Ross; participants: Prof. Josef Ben-Shlomo, Prof. Yaakov Levinger, Dr. Joel Kraemer (in cooperation with The School of Jewish Studies, Tel Aviv University), in Hebrew. Conference Room, Wed., 6.1.82, at 12 noon.

4 **The Abiding and the Changing Aspects of Jewish Culture throughout the Ages. The Civilisation of the Halacha — From Jerusalem to Yavneh.** lecturer: Prof. Israel Eldad, in Hebrew. Beit Zion Auditorium, Wed., 6.1.82, at 8.30 p.m.

Symbols in Jewish Art — lecturer: Mrs. Ida Huberman; a series of 8 lectures will be given on Tuesdays, at 10 a.m., starting on 19.1.82. Participation is limited to members of the Association of Friends of Beth Hatefutsoth in Israel. Further information about the lectures and membership in the Association of Friends may be obtained: Sun.-Thur., 10-12, at the Department of External Relations. Tel. 03-425161, ext. 37.

Seminar on Jewish Identity — Part 2 — The seminar will take place on Wednesday, January 6, 1982, from 4-9 p.m. Subject — "Community." Open only to people who participated in Part 1 (2/12, 9-12/81). Fee IS75. Please confirm by phone — 03-425161, ext. 16, 28.

Exhibitions on Tour

1. **The Last Jews of Radauti** — Beit Lohamei Haghettaot (The Ghetto Fighters Museum), Kibbutz Lohamei Haghettaot.
2. **Scrolls of Fire** — text: Abba Kovner, paintings: Dan Reisinger. Moshav Bnei Darom.
3. **Jews in Egypt — Spring 79** — photographs: Micha Bar-Am (from 5.1.82). Gvat, Beersheba.
4. **Music for Ancient Jewish Community** — Maalot, Tarshiha, Hacarmel.
5. **The Wandering Island of Djerba** — photographs: Jan Parik. Matnas, Netivot.

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ART GUIDE

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Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Permanent Collections of Judaica, Art and Archeology. Jews of Kurdistan, Daily Life, Customs, Arts and Crafts. "A Glimpse into the Past," the Ternbach collection. Trends in Art after 1945, non-geometric abstraction and Pop Art. Reality-Illusion (Youth Wing). Tribute to Susha Schneider, the celebrated violinist. Primitive Art from Museum Collection. Special Exhibit: Afghan Jewish bride dressed in Harut tradition. Special Exhibit: Toys and Games of the Ancient World. Rockefeller Museum. Special Exhibit: Hebrew Ostracon from the fortress of Kadesh Barnea; Opening Exhibit: Photographs from the Israel Museum Collection (8/1).

Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints. Tel. 02-819864, 280031.

Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters." Temporary Exhibition: "Hajj Paintings in Jerusalem."

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6, Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 10 a.m.-5 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Hechal Shlomo: Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Exhibit: Sun. through Thur. 9 a.m.-1 p.m.; Fri. 9 a.m.-12 noon. Tel. 635212.

Gimel Gallery, 4 King Solomon St., two minutes from Jaffa Gate. Contemporary Art: Kupferman, Cohen Gan, Zaritsky, Kadishman, Doktori, others. Tel. 227636.

Tel Aviv

MUSEUMS

Tel Aviv Museum. Exhibitions: Israeli Art: A Decade of Acquisition. Archipenko: Early Works 1910-1921.

Visiting Hours: "T.A. Museum Exhibitions" Sun-Thurs, 10 a.m.-10 p.m. (collections 10 a.m.-5 p.m.). Sat. 10 a.m.-2 p.m..

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Fri.	14.00	Dona Flor and Her Two Husbands — Bruno Barreto
Sat.	19.00	Providence — Alain Resnais
Sat.	21.30	Bad Timing — Nicholas Roeg
Mon.	19.00	A Midsummer Night's Dream — Max Reinhardt
Mon.	21.30	Giulietta degli Spiriti — Fedrico Fellini
Tue.	16.00	Lassie Come Home — Elizabeth Taylor — Children's Film
Tue.	19.00	Dance on Film — Three by Balanchine
Tue.	21.30	Fedora — Billy Wilder
Wed.	19.00	New Israeli Films (Shorts)
Wed.	21.30	Hiroshima Mon Amour — Alain Resnais
Thur.	19.00	The Woman in the Moon — Fritz Lang
Thur.	21.30	Rashomon — Akira Kurosawa
Fri.	14.00	Close Encounters of the Third Kind (Special Edition) — Steven Spielberg

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THIS WEEK'S EVENTS
THE TEL AVIV MUSEUM

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Week from January 2 to 7, 1982

EXHIBITIONS: The Zacks Hall will be closed until the opening of the **DANI KARAVAN** exhibition, "MAKOM," on January 14, 1982.

COLLECTIONS:

ISRAELI ART — A DECADE OF ACQUISITIONS
ALEXANDER ARCHIPENKO: THE EARLY WORKS 1910-1921

MUSIC: ISRAEL DISCOUNT BANK:

A MOZART EVENING: Mark Lubotsky (Holland), violin; Boris Berman, piano. Saturday, 2/1 at 8.30 p.m.

FORMS: A series of concerts-lectures: The Birth of the Sonata, from The Spirit of the Tragedy. Lecture by Dr. Nachum Amir; with string quartet; and Irit Rub-Steiner, piano; David Sella, cello; Narrator: Adi Kaplan
Programme: Beethoven, Liszt and Brahms. Tuesday, 5/1 at 8.30 p.m. Few tickets left at the box-office.

VIDEO:

THE CHILDREN OF THEATRE STREET: An American-Russian co-production on the Kirov Dance School which bred Nijinsky, Nureyev, Baryshnikov, and others. Narration PRINCESS GRACE OF MONACO. Tuesday, 5/1 at 4.30 and 9.00 p.m.

CINEMA:

MAN OF MARBLE: Andrezj Vajda's exemplary film. A construction worker. Polish, Hebrew/English subtitles (150 min.). Nightly screenings at 6.30 and 9.00 p.m.

AFTERNOON ADVENTURES AT THE MUSEUM:
Presented by the Art Instruction Department.

BEHIND THE FENCE: Kindergarten children and their parents, Sunday, Tuesday and Thursday, 4.00 p.m.; Grades 1-2, Wednesday, 4.00 p.m.; grades 3-6, Monday, 4.00 p.m. Few tickets left at the box-office.

HOURS:

Sunday to Thursday 10.00 a.m. to 10.00 p.m. (collectios: 10.00 a.m. to 5.00 p.m.). Saturday 10.00 a.m to 2.00 p.m., 7.00-11.00 p.m THE HELENA RUBINSTEIN ART LIBRARY Sunday, Monday, Wednesday: 10.00 a.m. to 4.00 p.m. — Tuesday and Thursday, 10.00 a.m to 1.00 p.m. — THE GRAPHICS STUDY ROOM: Monday, Tuesday, Wednesday, 10.00 a.m. to 1.00 p.m. **The Museum is closed on Fridays.**

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Closed on Friday.

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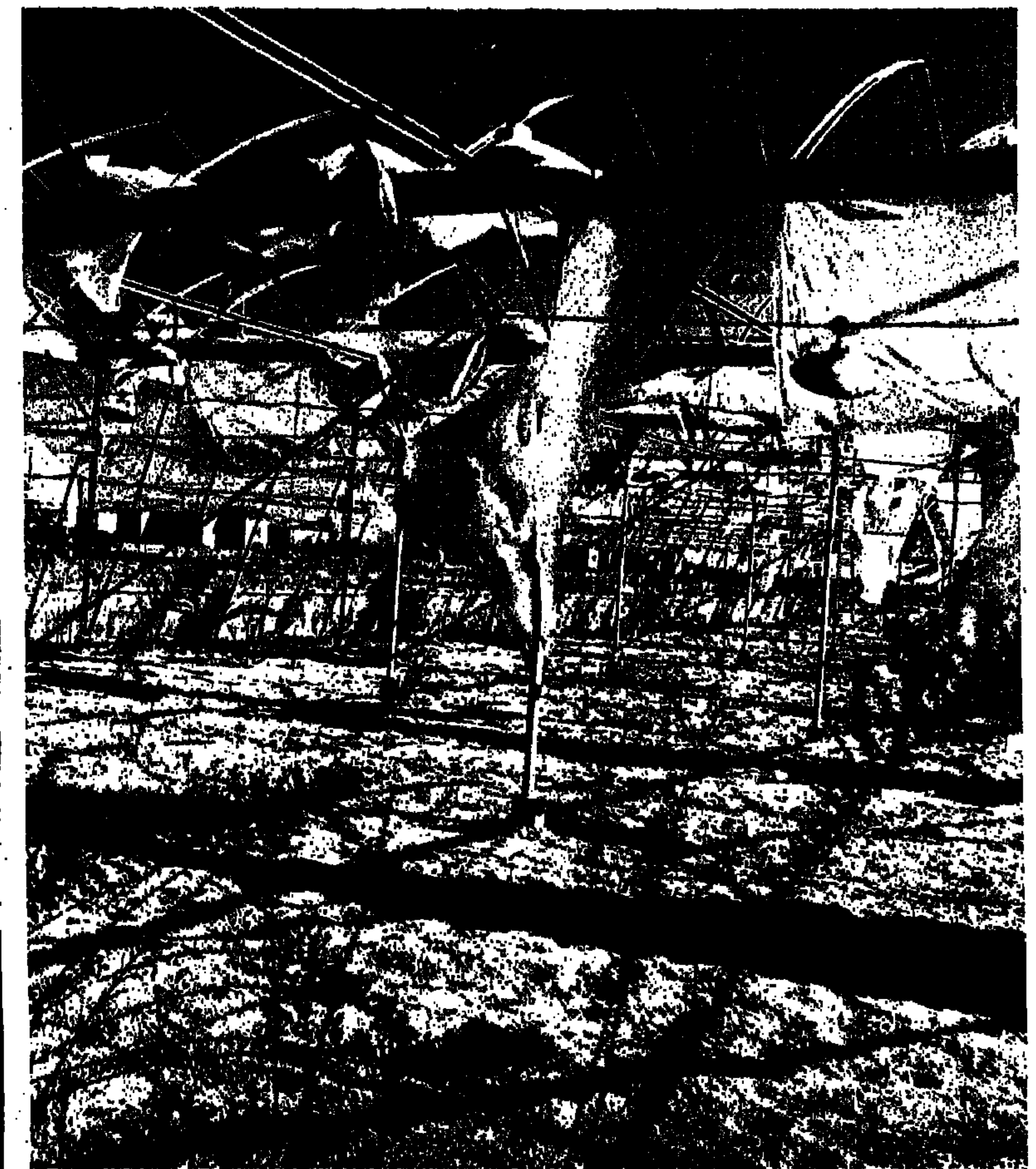


(Upper left) *View of Talmei Yosef Bet, with sand dunes in foreground, mango orchard in middle, and homes and greenhouses in the distance. Settlers say the new moshav looks just like the former Talmei Yosef.* (Centre left) *Moshav's 'main street.'* (Lower left) *Picking flowers in the Schatz hothouse.* (Right) *An abandoned greenhouse at Talmei Yosef Aleph. At bottom, squatter adds finishing touch to anti-withdrawal poster.*

هكذا من الأصل

Slice of a saga

In a converted kibbutz bomb shelter, The Post's HELGA DUDMAN meets two brothers whose lives have taken dramatically different directions.

EVERY FAMILY has a saga. But few have even a modicum of the ingredients called for in every best-selling family-saga block-buster paperback. These almost always cover three generations of (almost inevitably Jewish) troubles and triumphs, and are so heavily loaded with success and wealth, with great contrasts in ambition, character, fate, and environment, that they seem considerably larger than life.

Yet at a recent wedding celebration here, all the obligatory saga elements were present — although apparent to few of the guests, they were right there for the noting.

Sagas may be entered at any point, but a wedding makes a good one. And so — the story thus far:

The two brothers, whose lives have taken such dramatically different directions, meet in a kibbutz bomb shelter. Their mother has come from far away for this celebration. She is elegantly dressed in a fitted white coat, her grey hair beautifully coiffed. She looks with pride at her two sons.

She could — but does not — refer to My Son, the Editor of *The New York Times Book Review*, My Son, the Kibbutznik; My Son, the Lecturer in Law and Political Science; and My Son, the Poet. All this lustre, and from just two sons! The four varieties have been listed alphabetically, for who is to rank the importance of life's different kinds of achievements?

In any event, this is her grandson's day, and she has come for his wedding. The bomb shelter, which was turned into a clubhouse some years back, has taken on a festive air. There are flowers everywhere, and quantities of cakes, cookies, cheeses. But not much liquor, though. As at all Jewish weddings, the food vastly outranks the drinks, although there is a good stock of fruit juices. "Let's bring out the bottle of wine we put away when the bride went into the army," says somebody.

The brothers Shapiro. At left is poet-editor Harvey of New York; Allan, the lecturer-kibbutznik is at right.

A FEW deceptively simple facts, from the wedding announcement. The ceremony was at Kibbutz Ashdot Ya'akov, celebrating the marriage of Bosmat, daughter of Rivka and Avishalom Shnipper, to Ron, son of Yoya and Allan Shapiro of Degania Aleph. Both bride and groom are third-generation members of their respective kibbutzim and, as announced at the dinner in Ashdot Ya'akov's huge dining hall, this was "the first marriage between Ashdot and Degania."

It was probably also the first kibbutz wedding at which a telegram of congratulation came from the Archbishop of York and his wife: they had spent some time at Degania and became friendly with Allan and Yoya, who often play host to English-speaking guests.

Of course, not all those at the dinner knew about the telegram from England, and at an entirely different celebrity level, the two members of the groom's family visiting from America could not possibly know that playing the piano for the singalong was none other than Smulik Sharon, of Jordan Valley songfest fame. As at so many modern weddings, one side's common knowledge was the other side's unknown territory, but the merger here was an unusually rich mix between kibbutz aristocracy and the Great American Success Story in several forms.

The only representative of the grandparents' generation was Mrs. Dorothy Shapiro, Ron's grandmother, visiting from Florida. She is the mother of Allan and of his older brother Harvey, who was here from New York.

Allan, who has lectured at Tel Aviv and Haifa Universities on constitutional law and politics, and writes commentaries on the latter for *The Jerusalem Post*, came to Degania from the U.S. 26 years ago. He worked in the fields, and he married the daughter of Yosef and Miriam Baratz, who were among the 12 founders of Degania.

THE GROOM'S two grandfathers, who did not live to see his wedding, followed paths as divergent as those of the two brothers. Both were born in Russia. One came to Palestine as a very young man and helped invent the idea of the kibbutz. The other was taken to America as a child, made a fortune, and retired — for the first time — while he was still in his twenties.

Who was the first *mukhtar* of Degania before becoming a member of the First Knesset? Easy — Yosef Baratz, as anyone vaguely familiar with kibbutz history knows.

But who was "The Mind-Reader of Upton?" A harder question, answerable only by those with a photographic memory of American business successes of the roaring Twenties. He was Jacob J. Shapiro, a soldier at Camp Upton, on Long Island, during World War I. Young Shapiro, it turned out, had not only a photographic memory but also psychic insight, and his feats at camp began to attract attention.

He could memorize long columns of figures at a glance. But more interestingly for the press, which began to report on his talents, he could, for instance, while pouring beans from pot to plates during KP duty, see to it that each soldier received precisely the same number of beans. More interestingly still, he could walk through the camp and, just by looking at a recruit's face, suggest the particular military duty for which he was best fitted.

As a result of these remarkable talents he was sent to an officers' training course and then assigned to the field artillery. The idea was that his instant grasp of data allied to his analytical powers fitted him for aerial target spotting. (The military speciality of his grandson, Ron, was the result of psychometric tests which brought out remarkably similar qualities.)

Lieut. Shapiro never saw combat, and the end of the war found him still at an army camp in America. After he was demobilized, his inventive mind devised a new method for insuring taxi cabs, and in short order he was the owner of a large fleet of New York cabs. While still in his twenties, and having made his first fortune, Shapiro retired, listing his profession as "stockbroker." Then came the crash of '29, and wiped him out. Setting about recouping his losses, he was a founder of the Universal Camera Corporation, the first concern to mass-produce cameras. At 35¢, they undersold the Japanese cameras of the day.

Kodak sued for patent infringement; Shapiro won the case by proving that the idea for the device in question came not from Kodak, but from the small box forming part of the refills.

When World War II broke out he diversified his company and shifted production to binoculars for the U.S. Navy. After the war he returned to cameras and expanded the firm into a top-flight corporation. But a series of mishaps struck the business and Shapiro lost his second fortune.

BY THIS TIME his two sons had come in contact with Hagana representatives in America — one of them an Irish Catholic — who were involved in arms smuggling and illegal immigration to Palestine, and the idea of helping the Yishuv made a deep impression on both young men.

Harvey had been a student at Yale during World War II. Interrupting his studies, he joined the Air Force and served as a radiogunner on a B-17 Flying Fortress. He was awarded the Distinguished Flying Cross and the Air Medal with three oak-leaf clusters. After the war, he returned to finish his BA in English at Yale and to earn an MA in American literature from Columbia.

It was Harvey who registered as a volunteer for Mahal. Then he went off to Massachusetts and began writing poetry in earnest. About a year later he was suddenly contacted by the Hagana. A B-17 had been acquired and Harvey was told to report for duty the next day.

"But I just couldn't," he recalled on the afternoon of the wedding. "I think I had a job, or something." That B-17 was doomed, and exploded over the Azores. He spoke of it with a kind of nervous smile, partly relief, long after the fact, "and partly guilt."

INSTEAD, it was Allan who made the move to this country a few years later, leaving behind a career no less promising than his brother's. Too young to serve in the forces in World War II, he graduated from Yale with honours in political science at the age of 19, received a Harvard doctorate in jurisprudence at 22, and at 25 was chief counsel for a government agency in Washington. Among the cases he argued was one dealing with the wartime powers of the president. In 1955 he did a "grand tour" of Europe, which included a side trip to Israel.

Back in America, he wrote to Degania asking whether a promising graduate in constitutional law would be of any use to them. He received a cautious reply from the father of his yet-unmet wife-to-be, Yosef Baratz, warning him to "burn no bridges" and to come with no commitments — a healthier approach, possibly, than today's aliya attitudes.

This answer was written in Hebrew, which neither brother knew. The translation was made by no less than Dr. David de Sola Pool, a neighbour at a summer house. (Early in his literary career, Harvey had done writing jobs for various Jewish organizations, among them a Sephardi group. As a result of this connection, he and his wife Edna were married at the Sephardi Synagogue on Fifth Avenue. Even-handedly, their home in Brooklyn Heights is in a neighbourhood Harvey describes as having "a small Jewish minority and a large Syrian majority.")

THIS VISIT to Israel for his nephew's wedding was Harvey Shapiro's third. Two summers ago, while a guest at Jerusalem's Mishkenot Sha'ananim, he wrote a long poem, "A Jerusalem Notebook," which he considers one of his best. It opens with the lines, "A city of ascensions/nowhere to go but up."

The trouble is that most readers, as distinct from the poetry-loving minority, feel considerably more reverence in the presence of Harvey Shapiro, editor of *The New York Times Book Review*, than of Harvey Shapiro, noted poet. This is unfortunate for him, because he makes it clear that poetry is the important work of his life (he has published seven volumes while "journalism," as he refers to America's most prestigious forum, is a way of earning a living to support his family. (He does not like being interviewed; the talk with this reporter was clearly a concession to his brother's association with *The Post*.)

He also makes it clear, however, that his is a regular editing job, done these days on a computerized typesetter, "which can make it hard to make last-minute changes if somebody has written an idiotic caption, or if a headline really needs changing." He reveals that he puts out the fat and definite *Book Review* with a total staff of 17. Mr. Shapiro must run a tight ship.

Before his appointment to this post six years ago, he was assistant editor on the newspaper's magazine, and before joining *The Times* in 1957, he taught English at several colleges and served on the editorial staffs of *Commentary* and *The New Yorker*. Being at the heart of the literary world, as he is today, takes its toll of his poetic creativity, he feels. This was also the problem in the academic world and the teaching of literature, which was one reason he gave up university life. His earlier job on the magazine, which dealt with general feature stories, may have been a healthier split between his two worlds of poetry and journalism.

EACH OF US lives in several worlds, but they are rarely contrasted with such precision as those of the Shapiro brothers. Allan, after all, has managed to inhabit the Israeli equivalent of the academic world he left in America and also, after finishing in the kibbutz fields, to work in the accounting office (now nearly as computerized as *The New York Times*), not to mention regular duty in the dining room.

None of this heritage is lost on Ron. More conscious than most young people of what his forefathers were up to, he is proudly aware that each grandfather was an outstanding activist in a dream — one in the Israeli dream of the kibbutz and a new society, the other in the American dream of self-made success. Twice over. □

The Kibbutz: tepid protest

Meir Ronnen

THE THIRD in Dr. Gideon Ofrat's series of "Room" exhibitions designed as a survey of contemporary Israel art, held in the small mezzanine gallery of the Jerusalem Artists House, is a double-barrelled affair misleadingly entitled *The Kibbutz in Jerusalem*, though it has nothing to do with the Capital. The largely conceptual exhibits comprised the reactions of kibbutzniks to changes in Israeli mores and images. The first barrel was fired off earlier in the month; the second opened last weekend and is devoted to one large installation that is the joint work of two men from different kibbutzim.

Entitled "Rainfall Region Exchanges," the current installation, by **Dov Heller** of arid Kibbutz Nirim and **Yaakov Hefetz** of relatively rain-blessed Kibbutz Eylon, consists of rainfall measurement instruments and adobe constructions recalling Byzantine-period water channels. The walls of the room are hung with photographs, maps and rainfall charts; and the catalogue mumbles something about a socio-cultural exchange between two kibbutz artists from two different regions. The elaborate installation is technically impressive but the whole thing seems to me an exercise in stunning banality.

So were several other even less-accessible conceptual projects in the first of the two kibbutz shows. There were two exceptions. **Zila Liss**, born and educated at Ein Shemer, used malleable materials to depict the gradual disintegration of the elements of the Israel flag; and painted much the same sort of process in a series of paintings depicting its eclipse. The same malleable materials effectively repeated the metamorphoses in the abstract. But the idea is no more than an op-ed cartoon.

Reproductions of the famous anti-Labour cartoon of the last general election depicting the cavemen of the kibbutz "mafia" descending on Kiryat Shmona, were screen-printed onto a large number of live sabra cactus plants and chunks of rock, in a powerful installation by **Shaul Bauman** of Kibbutz Amir. This does not seem to me to reflect the soul-searching described by Ofrat in his lucid introduction to catalogue No.3: Rather it appears a spirited and effective defence of the kibbutz. It can readily be interpreted as asking how such vicious election cartoon labels can be affixed to the people who are the very sabras and rocks of Israel...In any case it was the strongest and most immediate statement of an otherwise very tepid show. (Jerusalem Artists House). Till Jan. 9.

* * *

JOHN BYLE'S latest show is a sizzling symphony of colour in what is for him a rather different vein: pure abstract expressionism. All the paintings are on paper, being acrylics or oil pastels (or both) over lithographic colour prints. Little of the original print is visible but interacts with the superimposed colours. All of them were painted in New York last year, in what seems to have been a spontaneous combustion of creativity, while Prof. Byle, a veteran Bezalel teacher, was a Visiting Professor at the Pratt Institute.

Most of the paintings are busier than vintage Byle, but the smaller and specially inventive series on the back wall of the upper level are marked by clarity and breadth. I fell in love with the music of 22 and the harmonies of 28; and was charmed by the nearby 31 and 32. All these are pure joy.

Byle has come up with many original and strikingly dramatic compositional devices that enable him to ring new changes in what one might have thought to be a burned-out form of expression. The handling is lively and assured. The show opens with good works in the entrance foyer but gets even better as you go upstairs. Don't miss it. (American Cultural Center, in Keren Hayesod, J'lem). Till Jan. 15.

* * *

PAINTINGS, drawings and lithographs by **Michel Chemiakin** are

Michel Chemiakin: colour lithograph (Nora Gallery, Jerusalem).

Yitzhak Pugacz: Hide and Seek", oils (Ella Gallery, Yemin Moshe).

both brilliant and unusual. Russian-born and trained, the artist now works and shows in New York, but has also been well received in London. He practises a form of fantastic realism quite different to that of the Viennese school, based in this show on fancifully distorted figures that play out the human condition in a semi-surrealist setting. My own preference is for Chemiakin's imaginative flower pieces, a show which was well received in London. There is one such piece here, a small painting rendered in an unbelieveably impeccable technique and gorgeous colour. The approach is that of the miniaturist, yet the work achieves real breadth. Chemiakin uses his own form of stipple to vary the surfaces and soften the colour of his lithographs; his colour range is quite unusual. Fantastic realism buffs should not miss this attractive show. (Nora Gallery, 9 Maimon, J'lem). Till Jan. 19.

* * *

"MINOR MODES" is the title of a show of small oils by Bezalel teacher **Yitzhak Pugacz** who carries on with the Forties approach of placing highly formalized cyphers of figures or figure groups against the background of the canvas. The literary labels to each work are best ignored. Most of the works are saved by Pugacz' skilled use of low-key colour, though it occasionally becomes muddy.

Minor Modes is just what this talented artist ought to be getting away from. It is never too late to seek new avenues of expression. Pugacz has succeeded in lightening and refining his palette. He should no longer waste it on repeating himself. Superficial changes of subject matter and title are no longer enough. (Ella Gallery, 1 Tura, Yemin Moshe, J'lem). Till Jan. 22.

* * *

FEW group shows here offer surprises but a major one has turned up at *Fresh Paint*, a collection of new works by artists who have exhibited at the Debel Gallery recently. It consists of painted plaster sculptures by Israel's most noted living naive, **Gabriel Cohen**, who began making these oriental pop figures, painted with Byzantine splendour, only this year. Most striking is a wild-eyed and bare-chested Matitiyahu, candelabra held high, a refreshing change from traditional concepts. A bust of a fairy is a feast of colour, while a very obviously male angel is left completely white. These figurines are a wonderful new departure for Cohen, but he is still producing the paintings, on both canvas and glass, that have made him famous. His fiery new canvas here depicts cavalry men carrying flaming *hanukkiot;* while a small painting on glass of a harpist (she could also double for King David) conjures up more Byzantine connotations.

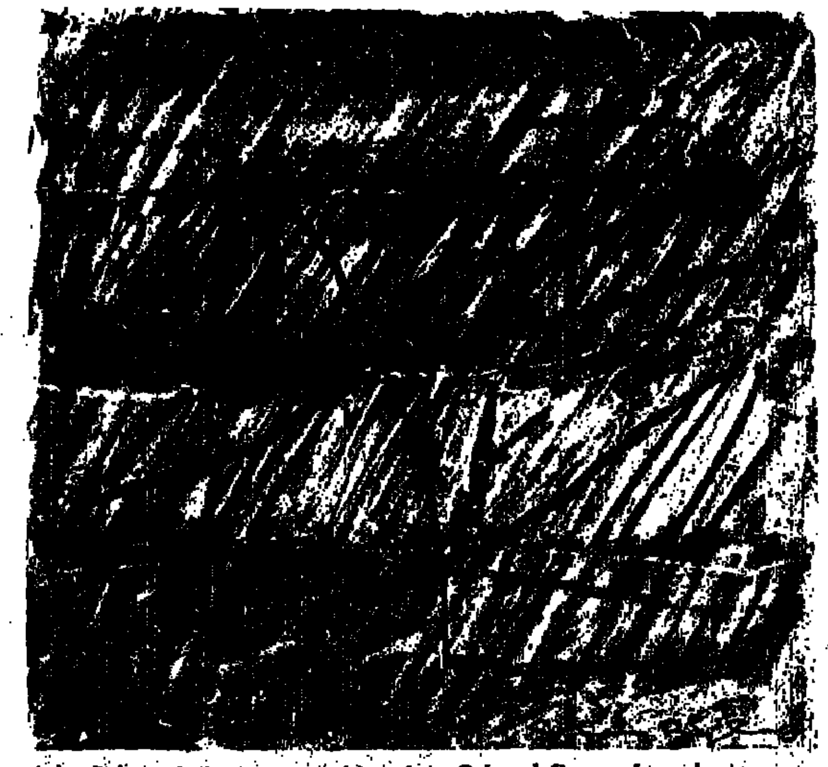
Naftali Bezem continues to develop his recent theme of the Old World Jew in the very female landscape of his motherland; "Birkat Hamazon" or "Grace After Meals" is a particularly powerful and interesting compositional example. **Alexander Okun** turns to symbolic eroticism within his burgeoning style that seems compounded of early Russian and pre-Renaissance Italian painting: "Morning" is a notable example. **Asaph Ben-Menahem** has loosened up his brush and palette, producing a nicely painted landscape (the second is acidic).

David Sharir's carefully painted depictions of biblical and mythical heroes have a decorative sameness to them that obstructs interest. **Shoshana Damari's** latest work, "The Horse Market," has lost its naivety; it seems derived from third-hand salon painting.

Raffi Lavie, very much the odd-man-out here, shows a handsomely efficient abstraction on paper.

Also on show are some delightful ceramic *hanukkiot* by **Rina Kimche** and **Nina Zanger**. The former glazes her nicely original designs while Zanger makes translations of folk forms. Both produce works of great charm. (Debel Gallery, Ein Karem).

Gabriel Cohen: Matitiyahu, painted plaster (Debel Gallery, Ein Karem).



John Byle: painting on paper (American Cultural Center, Jerusalem).

By appointment only during January.

* * *

THE Jerusalem Theatre (as distinct from the Jerusalem Theatre Gallery for New Artists located in a corner of its foyer) has embarked on a project of hanging quality didactic exhibitions on several walls of its enormous entrance hall. Exhibits devoted to the Russian Yiddish Theatre and more recently to outdoor sculpture and creative architecture in Jerusalem, have now been followed by a handsome show of large original graphics made at the Jerusalem Print Workshop.

These shows were formerly viewable only in the late afternoons and during performances but the hours have now been extended to 11 a.m.-1 p.m.

Some problems remain. The lighting is totally inadequate and generally extinguished during the day (the Gallery For New Artists is in virtual darkness when "closed" in the mornings). The stone walls also offer a restless background and the most effective shows have been those presented on mounts. During the holidays, the bar-cafe is alive with children and at other times the foyer seems filled with charboys and charladies shouting to one another across the cavern. While it is good to have art everywhere, this isn't a venue for pleasantly quiet or serious viewing. Intermission crowds don't make things easier either.

* * *

WE recently reported that Serge Spitzer was the first Israeli to be appointed an Artist-in-Residence at the city of Berlin. Veteran Jerusalem artist Kurt Dublon has written to remind us that he was the first Israeli appointed under the same scheme, over a decade ago.

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Jan. 3, 4, 7, 9
SOLOMON GRIPE — Tzavta
Jan. 4, 17

Habima
FILUMENA — Comedy
Tomorrow, Jan. 2, 8.30, 9.30 p.m.
Jan. 6, 4.00, 9.00 p.m.
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Homage to Okashi

Ephraim Harris

"And behold every man's sword was against his fellow, and there was a very great discomforture," oil, 1965, by Avshalom Okashi (1916-80). (Museum of Modern Art, Haifa).

AVSHALOM OKASHI (1916-80) is being honoured with a memorial exhibition of his paintings in various media. Ethnically a Yemenite born at Rishon Lezion and long known as "Okshi," he later reverted to the family name "Okashi."

The outstanding period are the abstracts of 1958-66 and their triumph, the two big rectangular "Midnight Prayer"s (1962), both solemn and dignified. In general, Okashi's palette is concentrated and demonstrated in 32, with red, lemon green, brown, and uppermost the paramount and emphatic black. Counterweight comes in blank space, two such areas being opposed diagonally at different corners of the canvas. This heavy insistence on black and his choice of scriptural quotations, where titles exist, suggest a strong vein of pessimism. However, simultaneously with the abstracts, he was creating "Views of Acre," his place of residence, in gouache, oil or acrylic on paper, between 1949-75, in a black considerably eased by other colours and plentiful, spatially produced light. It is never sunlight: "Acre" has become an exotic town of tropical night. Lastly, the early 1955 "Vision of Ezekiel" series (49 to 60), in the now dated pseudo-Oriental antiquity style, includes 59, cartouches on a green background; and 51 centred on a cruciform figure. A very well pruned selection of Okashi's work. (Museum of Modern Art, Haifa). Till Jan. 30.

"CREATIVE ABSTRACTS" is not exactly accurate. Two artists draw the eye: H. Eichengrun's "Painting" (1), foaming dynamic spurts of red, white and blue, a broadish white centre enhancing the sensation of water; and M. Steingold's two "Genesis"es both in a single luxurious red; 22 preferable as less flat than 23, the former a little lighter in the middle and relieved there by a partial black line. C. Cohen's "Composition" (10), two whirls of dullish colour saved by being joined one over the other; A. Goldstein's "Composition"s (2, 3) of irregular geometric forms, each bearing a yellow circle inside, possess simplicity but lack grace; and S. Scheiber's "Painting" (20) hovers between linear realism and abstraction. Other work is even less abstract: a competent, mainly brown "Landscape" from Y. Weinberger but barely touching the start of abstraction; I. Weinberg's "Still Life" in the Davidowitz manner, just downright realism; and B. Katz's piece, neither abstract nor realist. R. Gavish's two sculptures are good, clean abstracts; he knows how to use the wood. (Beit Chagall, Haifa). Till Jan. 6. □

On the shelf

Gil Goldfine

MOSCOW born **Naftali Rakuzin** proves that an artist need not stray far from home to discover subject matter interesting enough to motivate artistic action. For Rakuzin, the crowded book shelves that line the walls of his home and studio have become the focus of his attention. A recent series of pencil studies describing these inanimate "friends" are most wonderfully drawn. Via books, folios and pamphlets, standing upright in tightly compacted groups, the viewer is introduced to Rakuzin's innermost self, his cultural personality hinted at by the names and titles on the jackets and bindings. Ingres and Hockney are important; so are Swift, Ibsen, Kafka, Watteau and Steinberg.

Although these large drawings are brought to life by Rakuzin's nod to naturalism they project a metaphysical quality accomplished by sense of proportion, balanced tones and strong, yet poetic, rhythms that jump along the packed walls.

Rakuzin has translated a few drawings into strong black and white drypoint etchings, but despite his inherent graphic talent, he loses the mellowness of finish and that of the leather bindings. The harsh cross-hatching technique could use a dash of aquatint or soft-ground etching to soften the line and retain as much of the splendid drawing quality as possible. (Shaare Zion Library, King Saul Blvd., Tel Aviv). Till Jan. 30.

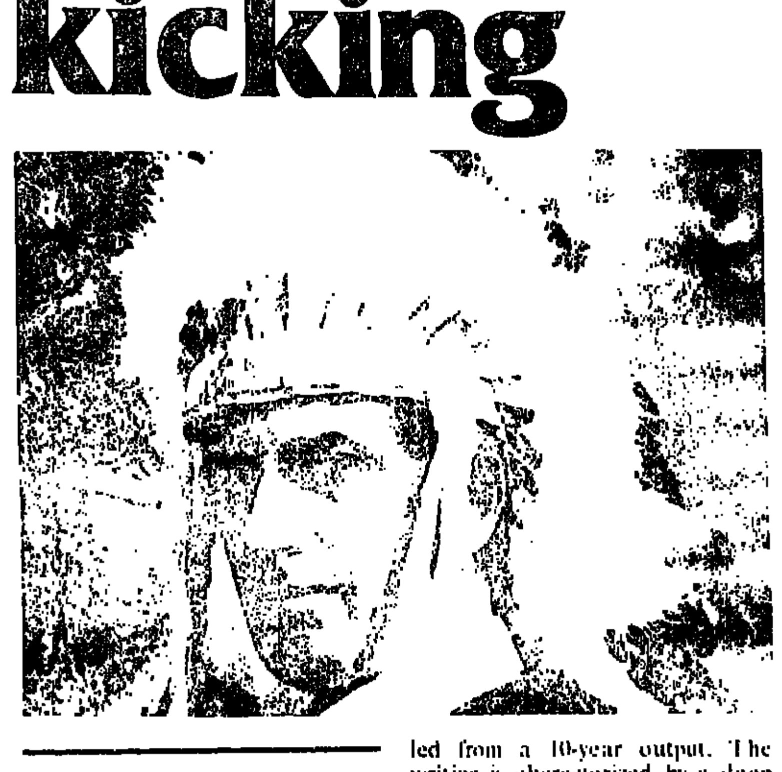
TUVIA BEERI'S etched landscapes continue to display a dynamic planular design in which the flat, acutely cropped rectangles are accompanied by circular targets and pyramidal shapes set in deep spacial fields formed by the converging escarpments of chiselled clouds and crackled earth. These expansive, romanticized scenes are warmly tinted in green, indian red, ochre and a special silver grey.

Colour reduces the ominous effect of Beeri's images. But while there is very little new to be found in his latest etchings, they are invigorating as ever and a pleasure to study. Echoing the graphic plates are three small limited edition, wood reliefs (multiples), excellently crafted and delicately colour-balanced in a Constructivist style. They are a viable alternative to his graphic statements and Beeri should certainly pursue this parallel expression. (Bineth Gallery, Frishman corner Ben Yehuda, Tel Aviv). Till Jan. 14.

THE harshness of **Shmuel Tepler's** still life paintings seems to be loosening up. His most recent canvases, a continuation of his reductive way of saying things, shine with a glow of surface tones shimmering above solid under-painting. The asymmetrical force of large background planes counterpointed by small bottles, fruit bowls and details of furniture, is the hallmark of Tepler's art. This set compositional attitude, supported by an understated palette of grey greens, salmon pinks, yellow ochres and charcoal greys, forms a quiet, atmospheric, visual experience channelled all the way from Roman frescoes to Matisse and Morandi. Worth a visit. (Leivik House Gallery, 30 Dov Hoz, Tel Aviv). Till Jan. 16.

THE ART of paper-cut design is a traditional craft among a variety of cultures and ethnic groups. **Yehudit Shadur** born in Milwaukee and in Israel since 1950, has been instrumental in reviving Jewish paper-cut design as a contemporary form of expression. A large sampling of her pedantic designs, mostly derived from biblical passages and Psalms, are decoratively filled with the symbols attached to religious themes and folk custom. (American Cultural Center, 71 Hayarkon St., Tel Aviv). Till Jan. 22. □

Alive and kicking



WITH PREJUDICE A Selection of The Jerusalem Post column by Alex Berlyne. Jerusalem Post-Carta. 256 pp. IS180.

Wim Van Leer

OVER THE years, it has been my lot to review many books of which literature knows not. To name only a few, there were books of lists, telephone directories, sheet music from the Twenties, a history of spontaneous human combustion. Some of them were penned in solid stodge, others were dreary tabulations, most were soporific to a degree, but none lethal in the dictionary sense. In time I acquired the necessary skills to review toilet paper.

Every book critic is a mini-007, licensed to kill literary works and maim authors' careers. The author having furnished the provocation by committing his ideas to print, and trailing his coat through bookshops, it is the reviewer's duty to accept the challenge. The choice of weapons is literary criticism, and the author is the helpless target. The critic has the last word for now, and history — a somewhat drawn-out process — the ultimate one. In the coconut-shy of critical assassination, it's the coconuts which tumble, the critic invariably walking away unscathed. Occasionally one is given a work of merit to review, and a professional code forces one to squeeze out words of praise. This certainly cramps one's critical style, and luckily doesn't happen too often.

But when the work under review is written by the critic's literary editor, the process is reversed, the coconut takes a shy at the hapless reviewer, and bravery becomes bravado, in fact becomes a *kamikaze* operation. Especially when that author-editor is Alex Berlyne who, as his readers know, practises, apart from a nice line in rage, vituperation and assorted forms of literary mayhem. The corridors of *The Post's* literary department have been known to run red with the sap of life, and at times the place is littered with the detritus of disembowelled telephones. For his is not the rapier-thrust of mission-directed invective. His chosen weapon is invariably the flail of rage, and is supported by a logic unknown to reason.

HIS IS the sort of temperament which makes colleagues review their life-insurance policies from time to time. Yet that deceptive veneer of rage hides a cauldron of inner fury mainly directed at *homo sapiens*, the poltroon, nature's own clown, that pathetic blot on the Lord's copy-book. He is an avid collector of printed drollery, all neatly filed under classified headings, and it enables him to bleed himself of pent-up venom, and let fly at various aspects of his favourite target: Man, in all his pompous fly-blown ostentation, his strutting self-importance, his solemn poltroonery. After which he feels better, and for a while the telephones are safe from mutilation. This periodic catharsis (which is not unlike the female's lunar cycle) he is willing to share with us, and, judging by the enviable volume of correspondence his "With Prejudice" column attracts, his readers benefit from it.

THE PRESENT OFFERING is culled from a 10-year output. The writing is characterized by a deep respect for language in general, and the Mancunian-Jewish-working-class variety in particular. He has a keen ear for the music of the spoken word, a hawk's eye for significant trivia, and a memory for what may be deemed irrelevant in the Halls of Academe, but for all that is a fountain of joyful amazement. He uses language the way kids use plasticine. To Alex Berlyne language is a plaything as well as a means of communication and, if he stoops to the lowly pun to conquer — so be it. Let us listen to him having a go at the last of the Great Taboos, Death ("... as absurd as most other human affairs."):

"The Tombstone Rangers, a football team decomposed of East London undertakers, recently fielded a skeleton team against one representing Limehouse Police Station. The cops, notoriously bad pall-players, made no bones about it. *The Daily Mirror* reported. They knew they did not stand an earthly against the Rangers, but they managed to put up some pretty stiff opposition before the undertakers put the lid on things with seven ghouls to five."

Carry on, Berlyne!!

ALEX BERLYNE is not an easy man to know, protected as he is by a minefield of sensibility and prejudice. I like him best when he gets personal, and gives us a glimpse of his experience of a life which in its cradle days was not exactly a bed of roses. He speaks in words and in images in a few of the pieces. For basically he is a graphics man — he taught at the Manchester School of Art. This dichotomy lends a visual vivacity to his verbal landscape. His early struggles along the morbid Bridgewater Canal banks, in the Depression years of the Thirties, are a rich seam worthy of exploitation. Poverty in his hands becomes a virtue, or at least a source of inspiration, as in the battle he wages with one of his colleagues on *The Post* as to whose youth was the more deprived. Sample dialogue as memory serves me:

A.B. Did your home have a backdoor?

C.D. Of course. How else could we get to the backyard?

A.B. (smugly) Well, ours didn't. You had to get out front, walk along the side to get to the bog at the rear. *(Berlyne now leads 1:0)*

A.B. Did you people have mice?

C.D. Have mice??! In our home they were considered a delicacy. *(Score: even)*

Here Berlyne for the first time visits a real restuarant as opposed to a soup-kitchen. "I was amazed to discover how much it differed from the clear picture which had formed in my mind's eye. I had expected to see toffs with white napkins tied around their necks tucking into great mounds of mashed potatoes in which sausages bristled like guns of a Dreadnought. This entree would be followed by plates of jam-tarts, each labelled 'tarts' and the cutlery should have been gripped *vertically* in the diner's fists while they chortled 'yum-yum'.

All the kids knew that this was the way things were done at the Hotel de Posh, just as we knew that burglars wore little black masks, tee-shirts with horizontal stripes and carried sacks marked 'loot'." In Alex Berlyne the graphic artist will out!

And here we have young Berlyne's dream of Palestine where "... the social structure would resemble that of Manchester's Jewish Community. The rich Sephardim would spend their time arranging enormously profitable transactions involving cotton goods and improving their tennis. Those Ashkenazim that weren't on the dole would be employed as raincoat machinists (though a rather disreputable fringe would be market traders or professional punters) and live almost entirely on a diet of fried plaice. In fact, Palestine would be something like a sun-drenched Cheetham Hill Road, except that tangerines, wrapped in silver paper, would be obtainable all the year round instead of only at Christmas."

This is where Alex Berlyne touches a tender chord in me. Less so when I have to watch him seamlessly knitting together snippets from his mirth-provoking file system, which always reminds me of the Catskill-stand-up-comedian's patter "A funny thing happened on the bus coming here... and talking of buses, there was this sailor, which reminds me of Nelson (he too was a sailor, of sorts), the one in Trafalgar Square saying to this here pigeon..." Etc.

BUT THEN I deduce from the all-round applause that mine is a minority opinion. Of course this is often a critic's lot.

I hope that he will one day share with us his early reminiscences, his cussed rearguard action against the forces of adversity. Let the style be the one we have grown accustomed to. Spiked with prejudice, larded with rage, dripping with the milk of human venom. For, whether he realizes it or not, the gold-bearing lode is not contained in the envelopes of his file-system, but in the data-bank between his ears.

With prejudice indeed!

Another A.B., this time the author of the *Devil's Dictionary*, Ambrose Bierce, has defined "Prejudice" as "a vagrant opinion without visible means of support."

But then you don't read Alex Berlyne for his wisdom, his analytical profundity or his philosophical conclusions. His writing has the same fascination as the non-sequitur antics of the Keystone Kops or the hopscotch logic of the Marx Brothers. It may well "lack visible means of support." But who the hell cares? It is alive and kicking. At everything within sight. □

Les MsErables

THE MsTAKEN BODY by Jeannette Kupfermann. London, Granada. 143 pp. £1.95.

Lauren Kettler

THE MILD-MANNERED reporter, Clark Kent, ducks into the nearest phone booth and emerges as the caped hero. Able to leap tall buildings in a single bound. Look, it's a bird, it's a plane, it's Superman. All eyes upon him. Superman does a dramatic stunt dive to rescue a falling baby.

Updating the classic Superman for a more progressive world, the somewhat mannered housewife, Suzy Homemaker, ducks into the nearest university and emerges as the caped graduate. Able to outstrip tall men at her umpteenth try. Look, it's a lawyer, it's a construction worker, it's Superwoman. No eyes upon her. Superwoman does a traumatic kitchen stint to rescue a falling souffle.

If the concept of Superwoman is relatively new, it is hardly underdeveloped. Fostered by the many voices and forms of the feminist movement, the Western woman, particularly from North America, believes that she must fulfil herself emotionally, physically, professionally and, above all, independently.

In *Superman II*, ultra-ambitious reporter Lois Lane gazes at her dream man Superman with awe and tells him, "You're a tough act to follow." She should only know that she is the follow-up, a tough cookie and a tougher act perpetuating myths of her own in the midst of a technological age.

WITH A NEW and enlightening approach in exploring the enigma of woman's place in a technological world, anthropologist Jeannette Kupfermann provides some much-needed insight and wisdom for "the third wave of feminists who tell me they want to reclaim their bodies."

The repercussions of technology on both body and soul are nearly invisible to those affected. Accepting theories that the attitude to the body is a reflection of the society in which it dwells, Kupfermann claims that body breakdown, which she sees as rampant, implies societal breakdown.

Feminists view nature as something to be "tamed and overcome," making for a lack of unity between body and spirit. By stripping away symbols, nothing exists but the visible and the physical, and the only remaining myth is that of glamour, wrought by the media, with rituals of its own that replace religion in a godless world. The abandonment of meaningful connections is external as well as internal, the reigning ethic of individualism eradicating relationships of interdependency and mutuality.

Describing a punk fashion in which the hair had to be left "matted, dirty and unwashed for months," Kupfermann observes that dirt is "matter out of place."

The punk fashion is an extreme example, a manifestation of anarchic attitudes, and Kupfermann explains how belief in the technological world does not enhance the ability to deal with the resulting fragmentation.

Current emotional patterns are a complete reversal of what they were a hundred years ago. Whereas 19th-century women thought their frequent state of hysteria to be normal, women today accept depression as normal. Hysteria served to draw attention when women's inferior status made them too invisible for their liking. Women today feel themselves to be too visible and withdraw through depression so as not to be seen.

THROUGHOUT the book, Kupfermann draws examples from a study she made of a Hassidic community in North London. The extreme and inflexible role that feminists would term oppressive, the Hassidic women accept with joy. Their lot is not one of dutiful resignation but enthusiastic belief in a life founded on ritual and dependency. There is a disconcerting irony in acknowledging that those bound tightly to tradition are content, while those with little framework seem a lot more susceptible to dissatisfaction.

Kupfermann suggests that a re-establishment of symbols and rituals would make for unified and healthy living; yet there is one point she neglects. The inquisitive and dreaming mind has forever pondered the impossible. "Wouldn't it be wonderful if man — and woman — could fly?" Technology has made it possible for human beings to break their bonds and go beyond their limits. Such freedom can prove as exalting as it is terrifying. Defying the laws of nature, men and women are, in a metaphorical sense, flying; and as the cycle runs and reruns its course and books such as this remind the heightened consciousness of its intended level, we will see how many people are ready to surrender their wings. □

هكذا من الأصل

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BEDROOM FARCE — comedy
Jan. 3, 4, 7, 9
SOLOMON GRIPE — Tzavta
Jan. 4, 11

Habima
FILUMENA — comedy
Tomorrow, Jan. 2, 6 10, 9.30 p.m.
Jan. 6, 6.00, 9.00 p.m.
MARIA STUART — 8.30 p.m.
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Jan. 4, 5
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Jan. 7, 9

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Homage to Okashi

Ephraim Harris

AVSHALOM OKASHI (1916-80) is being honoured with a memorial exhibition of his paintings in various media. Ethnically a Yemenite born at Rishon Lezion and long known as "Okshi," he later reverted to the family name "Okashi."

The outstanding period are the abstracts of 1958-66 and their triumph, the two big rectangular "Midnight Prayer"s (1962), both solemn and dignified. In general, Okashi's palette is concentrated and demonstrated in 32, with red, lemon green, brown, and uppermost the paramount and emphatic black. Counterweight comes in blank space, two such areas being opposed diagonally at different corners of the canvas. This heavy insistence on black and his choice of scriptural quotations, where titles exist, suggest a strong vein of pessimism. However, simultaneously with the abstracts, he was creating "Views of Acre," his place of residence, in gouache, oil or acrylic on paper, between 1949-75, in a black considerably eased by other colours and plentiful, spatially produced light. It is never sunlight: "Acre" has become an exotic town of tropical night. Lastly, the early 1955 "Vision of Ezekiel" series (49 to 60), in the now dated pseudo-Oriental antiquity style, includes 59, cartouches on a green background; and 51 centred on a cruciform figure. A very well pruned selection of Okashi's work. (Museum of Modern Art, Haifa). Till Jan. 30.

"And behold every man's sword was against his fellow, and there was a very great discomforture." oil, 1965, by Avshalom Okashi (1916-80). (Museum of Modern Art, Haifa).

"CREATIVE ABSTRACTS" is not exactly accurate. Two artists draw the eye: H. Eichengrun's "Painting" (1), foaming dynamic spurts of red, white and blue, a broadish white centre enhancing the sensation of water; and M. Steingold's two "Genesis"es both in a single luxurious red; 22 preferable as less flat than 23, the former a little lighter in the middle and relieved there by a partial black line. C. Cohen's "Composition" (10), two whirls of dullish colour saved by being joined one over the other; A. Goldstein's "Composition"s (2, 3) of irregular geometric forms, each bearing a yellow circle inside, possess simplicity but lack grace; and S. Scheiber's "Painting" (20) hovers between linear realism and abstraction. Other work is even less abstract: a competent, mainly brown "Landscape" from Y. Weinberger but barely touching the start of abstraction; I. Weinberg's "Still Life" in the Davidowitz manner, just downright realism; and B. Katz's piece, neither abstract nor realist. R. Gavish's two sculptures are good, clean abstracts; he knows how to use the wood. (Beit Chagall, Haifa). Till Jan. 6. □

On the shelf

Gil Goldfine

MOSCOW born **Naftali Rakuzin** proves that an artist need not stray far from home to discover subject matter interesting enough to motivate artistic action. For Rakuzin, the crowded book shelves that line the walls of his home and studio have become the focus of his attention. A recent series of pencil studies describing these inanimate "friends" are most wonderfully drawn. Via books, folios and pamphlets, standing upright in tightly compacted groups, the viewer is introduced to Rakuzin's innermost self, his cultural personality hinted at by the names and titles on the jackets and bindings. Ingres and Hockney are important; so are Swift, Ibsen, Kafka, Watteau and Steinberg.

Although these large drawings are brought to life by Rakuzin's nod to naturalism they project a metaphysical quality accomplished by sense of proportion, balanced tones and strong, yet poetic, rhythms that jump along the packed walls.

Rakuzin has translated a few drawings into strong black and white drypoint etchings, but despite his inherent graphic talent, he loses the mellowness of finish and that of the leather bindings. The harsh cross-hatching technique could use a dash of aquatint or soft-ground etching to soften the line and retain as much of the splendid drawing quality as possible. (Shaare Zion Library, King Saul Blvd., Tel Aviv). Till Jan. 30.

TUVIA BEERI'S etched landscapes continue to display a dynamic planular design in which the flat, acutely cropped rectangles are accompanied by circular targets and pyramidal shapes set in deep spacial fields formed by the converging escarpments of chiselled clouds and crackled earth. These expansive, romanticized scenes are warmly tinted in green, indian red, ochre and a special silver grey.

Colour reduces the ominous effect of Beeri's images. But while there is very little new to be found in his latest etchings, they are invigorating as ever and a pleasure to study. Echoing the graphic plates are three small limited edition, wood reliefs (multiples), excellently crafted and delicately colour-balanced in a Constructivist style. They are a viable alternative to his graphic statements and Beeri should certainly pursue this parallel expression. (Binath Gallery, Frishman corner Ben Yehuda, Tel Aviv). Till Jan. 14.

THE harshness of **Shmuel Tepler's** still life paintings seems to be loosening up. His most recent canvases, a continuation of his reductive way of saying things, shine with a glow of surface tones shimmering above solid under-painting. The asymmetrical force of large background planes counterpointed by small bottles, fruit bowls and details of furniture, is the hallmark of Tepler's art. This set compositional attitude, supported by an understated palette of grey greens, salmon pinks, yellow ochres and charcoal greys, forms a quiet, atmospheric, visual experience channelled all the way from Roman frescoes to Matisse and Morandi. Worth a visit. (Leivik House Gallery, 30 Dov Hoz, Tel Aviv). Till Jan. 16.

THE ART of paper-cut design is a traditional craft among a variety of cultures and ethnic groups. **Yehudit Shadur**, born in Milwaukee and in Israel since 1950, has been instrumental in reviving Jewish paper-cut design as a contemporary form of expression. A large sampling of her pedantic designs, mostly derived from biblical passages and Psalms, are decoratively filled with the symbols attached to religious themes and folk custom. (American Cultural Center, 71 Hayarkon St., Tel Aviv). Till Jan. 22. □

Alive and kicking

OVER THE years, it has been my lot to review many books of which literature knows not. To name only a few, there were books of lists, telephone directories, sheet music from the Twenties, a history of spontaneous human combustion. Some of them were penned in solid stodge, others were dreary tabulations, most were soporific to a degree, but none lethal in the dictionary sense. In time I acquired the necessary skills to review toilet paper.

Every book critic is a mini-007, licensed to kill literary works and maim authors' careers. The author having furnished the provocation by committing his ideas to print, and trailing his coat through bookshops, it is the reviewer's duty to accept the challenge. The choice of weapons is literary criticism, and the author is the helpless target. The critic has the last word for now, and history — a somewhat drawn-out process — the ultimate one. In the coconut-shy of critical assassination, it's the coconuts which tumble, the critic invariably walking away unscathed. Occasionally one is given a work of merit to review, and a professional code forces one to squeeze out words of praise. This certainly cramps one's critical style, and luckily doesn't happen too often.

But when the work under review is written by the critic's literary editor, the process is reversed, the coconut takes a shy at the hapless reviewer, and bravery becomes bravado, in fact becomes a *kamikaze* operation. Especially when that author-editor is Alex Berlyne who, as his readers know, practises, apart from a nice line in rage, vituperation and assorted forms of literary mayhem. The corridors of *The Post's* literary department have been known to run red with the sap of life, and at times the place is littered with the detritus of disembowelled telephones. For his is not the rapier-thrust of mission-directed invective. His chosen weapon is invariably the flail of rage, and is supported by a logic unknown to reason.

HIS IS the sort of temperament which makes colleagues review their life-insurance policies from time to time. Yet that deceptive veneer of rage hides a cauldron of inner fury mainly directed at *homo sapiens*, the poltroon, nature's own

WITH PREJUDICE A Selection of The Jerusalem Post column by Alex Berlyne. Jerusalem Post-Carta. 256 pp. IS180.

Wim Van Leer

clown, that pathetic blot on the Lord's copy-book. He is an avid collector of printed drollery, all neatly filed under classified headings, and it enables him to bleed himself of pent-up venom, and let fly at various aspects of his favourite target: Man, in all his pompous fly-blown ostentation, his strutting self-importance, his solemn poltroonery. After which he feels better, and for a while the telephones are safe from mutilation. This periodic catharsis (which is not unlike the female's lunar cycle) he is willing to share with us, and, judging by the enviable volume of correspondence his "With Prejudice" column attracts, his readers benefit from it.

THE PRESENT OFFERING is culled from a 10-year output. The writing is characterized by a deep respect for language in general, and the Mancunian-Jewish-working-class variety in particular. He has a keen ear for the music of the spoken word, a hawk's eye for significant trivia, and a memory for what may be deemed irrelevant in the Halls of Academe, but for all that is a fountain of joyful amazement. He uses language the way kids use plasticine. To Alex Berlyne language is a plaything as well as a means of communication and, if he stoops to the lowly pun to conquer — so be it. Let us listen to him having a go at the last of the Great Taboos, Death ("... as absurd as most other human affairs."):

"The Tombstone Rangers, a football team decomposed of East London undertakers, recently fielded a skeleton team against one representing Limehouse Police Station. The cops, notoriously bad pall-players, made no bones about it. *The Daily Mirror* reported. They knew they did not stand an earthly against the Rangers, but they managed to put up some pretty stiff opposition before the undertakers put the lid on things with seven ghouls to five."

Carrion, Berlyne!!

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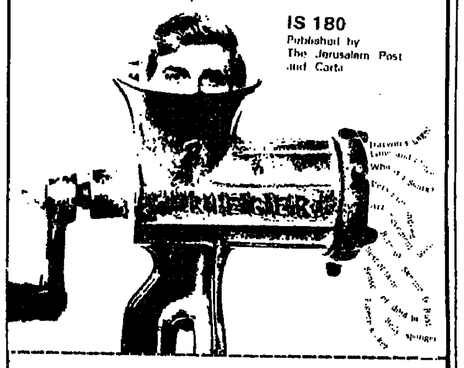
هكذا من الأصل

With Prejudice

The Best of Berlyne

Alex Berlyne's mind is either a fount of erudition or a rubbish dump, depending on your point of view. In the ten years "With Prejudice" has been appearing in The Jerusalem Post, the column has dealt with such abstruse topics as Anal (a language spoken in Burma and Manipur), the way Shakespeare's puns crop up in comic postcards four centuries later, and the age-old question of "Who is a Sioux?" With tongue planted firmly in cheek, Berlyne lovingly assails nearly every institution hallowed by man.



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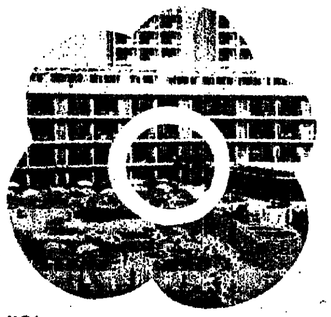

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The future ain't what it used to be

Lilith Teitelbaum

THE PROBLEM for the SF critic, who happens also to be a genre buff, is that he is forever judging the field against a standard that has yet to be attained. He must maintain a constant vigil for the mythic novel that will live up to its cover blurbs. He is akin to a spectator at the Elizabethan theatre, before even Marlowe came along. The handbills are written, but where is Will?

Enter stage right, Gregory Benford, and his latest Nebula Award-winning offering, **Timescape** (Pocket Books, $2.95). I think that for all his insensitivity to literary merit, even Pappa Gernsback would have been tickled by this one. Back in the days of the Great Depression, when an evening with a garishly illustrated nickel pulp often had to substitute for a night on the town, the Belgian-born editor heralded the coming of "Scientification" as a unique literary venture, written "by scientists, for scientists, about science." Thankfully, things turned out somewhat differently over the years. So what do you do when some snot-nosed physicist from California writes a novel about *science*, of all things, and it turns out to be the Great American SF Novel?

Not to be shrill, but the last time anything even remotely similar occurred in English literature was in 1925, with the publication of Harry Sinclair Lewis' *Arrowsmith*. And for a glimpse of how much things have changed in the world of science since, Benford offers a delicate balance of slice-of-life American academia with a tightly extrapolated disaster that just may boom directly before us.

The year is 1998, and the oceans of the world are in their death throes. Unable to deal with the spread of runaway plankton blooms, a group of British scientists desperately attempts to contact the past, in the hope that the crisis can be headed off before it begins. The unhappy recipient of their tightly-beamed tachyon messages is Dr. Gordon Bernstein, a young physicist at the La Jolla campus of the University of California, in 1963. And needless to say, his colleagues and superiors are having none of the strange noises that are coming over his research apparatus.

Benford offers settings and characters that are either gleaned from his rich academic experiences, or soberly postulated in accordance with present trends. 1998 is as real as grit, with the West close to economic ruin, the Third World starving, and a lingering core of besieged researchers trying to buttress their ivory tower in Cambridge, meanwhile snatching at every fleeting amenity. The Crown Prince of England (probably Charles, and none too pleased at the long haul to 1998) has cancelled his inauguration ceremony because of the expense, and a favourite Sunday afternoon pastime is a mercury hunt in the sewers of the city. Benford's 1963 evokes narrow ties and button-down shirts, the Beach Boys on the radio, American advisers in Vietnam, and Kennedy as yet unshot. Real-life characters from the American scientific community dot the landscape. Freeman Dyson is wistful over the cancellation of his pet project, "Orion," that would have vast spacecraft propelled by the exploding of nuclear devices. Carl Sagan is hungrily looking for an entry into the headlines. Bernstein is living with a *shiksa*.

Despite Benford's mastery of characterization and setting, the real star of the show is science. None of your mad scientists, holding up their test tubes, and crying "Eureka!" Daily scientific work is a dirty, painstaking, and surprisingly emotional business, and the price paid by those involved is often inordinately high. It's about time that someone debunked all our currently-held myths about science and scientists.

SCIENCE FICTION is an incredibly incestuous literary genre — much more so than the mainstream. SF writers are forever stripping the bones of previous works for a new slant on an old idea, or sometimes just offering hidden tribute to those whom they perceive as their betters. On page 242 of *Timescape*, Bernstein recalls a chance encounter with an old fellow student from his days in NYU, by the name of David Selig. Selig was always, Bernstein remembers, "an odd bird." Just how odd, Bernstein probably never suspected, unless by chance he had read the novel **Dying Inside**, by Robert Silverberg. Selig, you see, is a telepath with a problem. After a lifetime spent looking for a way to live with this curious affliction (Do you want to know what that girl at the office *really* thinks of you?), he finds, in his mid-forties, that he is losing it. The strange talent that once set him on the periphery of human society is on the wane, and he must find his way back to the centre.

Dying Inside is in many ways a classically Sixties treatment of the alienated individual, but it is also much more than that. It is, in fact, an allegory about the predicament of SF itself during those turbulent years when the so-called New Wave embarked upon an ill-defined path of stylistic and thematic experimentation. Its exponents argued that the line dividing SF and the mainstream was by and large the result of a unique historical accident.

Prior to Gernsback, and the rise of the cheap pulps, SF was perceived as an integral part of the mainstream, with writers like Verne, Wells, Poe, and London enjoying a wide and appreciative readership. The specialist magazines put an end to that, however, with their demand for mass-produced, cheap wordage. The only way to make a living, writing SF during the Twenties, was to produce as much as possible, and damn the consequences.

The practitioners in the field spent 25 years achieving a certain degree of craft, but the results stylistically were often curiously dry, and left the reader unmoved. This at least has been the general complaint about the leading Fifties writers: Clarke, Asimov, and to a lesser extent, Heinlein. *Dying Inside*, however, has much the feel of a mainstream novel, which is probably why it made many SF fans uncomfortable when it came out. It establishes in a remarkable way that the barriers between SF and the mainstream are currently in dissolution, and that, in the foreseeable future, SF too will again belong to the mainstream.

THIS PROCESS of reintegration is a two-way street; and more and more "straight" writers have been sullying their hands with the genre of late. The list to date is impressive, though the outcome has been perhaps less so. We can begin with C.S. Lewis, Evelyn Waugh, Lawrence Durrell, Vladimir Nabokov, and Gore Vidal, and continue with Kingsley Amis, Jorge Luis Borges, William Burroughs, and Doris Lessing. I admit that I would give up the combined income of all of their SF work for one-tenth of what Stephen King makes on a novel today.

For those of you who may have been in a coma over the last few years, King is a mainstream writer who was probably diverted from a conventional SF career by editor Donald Wollheim's response to his first novel submission: "We here at Ace Books are not interested in negative-utopias." Wollheim is a terribly nice fellow, but there are times when I want to wring his neck! King went on to build an impressive career with such well-known titles as *Carrie*, *Salem's Lot*, *The Shining*, *The Stand*, *The Dead Zone*, and more recently, **Firestarter** (Signet, $3.95).

King is a horror writer for the most part. His work is not only remarkably filmable but well grounded in basic science fiction conventions. He is particularly occupied with various manifestations of "psi" phenomena. It is refreshing to note that with *Firestarter*, his only straight SF novel to date, he managed to straddle the top of the best-seller's list for the better part of a year.

Meet Charlie, the nine-year-old "human Zippo," who can light your cigarette, ignite the soles of your shoes, or tap the awesome energies of the sun, at the blink of an eye. Then there's "The Shop," a sinister CIA type organization that once administered a dangerous drug, "Lot-Six," to an unwitting group of university students. Charlie's mommy and daddy were among them, and the Shop is *very* interested in her pyrokinetic abilities. And it will stop at virtually nothing to get its hands on her. The result is the most harrowing manhunt in the history of popular literature. Perhaps a bit too harrowing, in fact. King has a tendency to pile on the pressure with little room left over for denouement. When the climax comes, there's little psychic energy left — it's all been bled dry. Still, King caters masterfully to our accumulated fears and anxieties, and is currently the best source of cheap thrills in town. □

Superb synthesis

THE IDEA OF BIBLICAL POETRY: Parallelism And Its History. By James L. Kugel. New Haven, Yale University Press. 339 pp., $17.30.

Haim Chertok

CAN ANYTHING be plainer to a reader of the Bible than that much of it — certainly *Psalms*, *Job*, *Ecclesiastes* — is written in poetry? (*Mutatis mutandis*, much of the rest must be "prose.") Yet stretches of *Prophets*, *Genesis*, and many other books seem intermediate, or to waver between in some ill-defined manner. James Kugel, a young Yale scholar and occasional Jerusalem resident, lucidly traces two millennia of metrical and linguistic theories about an underlying *ars poetica hebraica*. He discusses these attempts to retrieve the supposedly lost system behind, the poetry. He brilliantly argues that the absence of agreement as to the precise corpus of biblical poetry is no accident. I cannot conceive that anyone who reads this study will ever read the Bible in the same fashion as before.

The first part of the book launches directly into a description of how the biblical line operates:

"The songs and psalms of the Bible were not written in quantitative meters, as were the songs of the ancient Greeks, nor do they have regular rhyme or alliterative patterns, as do the songs of many other peoples. Rather, the basic feature of biblical songs — and, for that matter, of most of the sayings, proverbs, laws, laments, blessings, curses, prayers, and speeches found in the Bible — is the recurrent use of a relatively short sentence-form that consists of two brief clauses. . . regularly separated by a slight pause — slight because the second is a continuation of the first and not a wholly new beginning ... Often, the clauses have some element in common, so that the second half seems to echo, answer, or otherwise correspond to the first... For that reason the style is called *parallelism*."

That, simply enough, is the essence of Kugel's idea of what biblical poetry is ... and is not. But with it he distances himself from the usual mode of rabbinical exegesis which, committed to omni-significance, typically seeks out new, additional, or independent meanings for the second half of the biblical line. His approach wholly circumvents the endless attempts to impose, infer, or reconstruct biblical meter. Moreover, he dissociates himself from the more misleading categories of his noted early predecessor, Robert Lowth, whose 1753 work, *De sacra poesi Hebraeorum*, established the lines of subsequent critical approaches to parallelism in the Bible but whose threefold scheme of classification entirely obscured the subtleties of the form. And he is at devastating odds with contemporary attempts (like M.P. O'Connor's modish 1980 study, *Hebrew Verse Structure*) to substitute syntactical linguistic units for traditional meters as the basis for Hebrew poetry. In my judgment, Kugel's deft wielding of a critical Occam's razor neatly carries the day.

KUGEL ARGUES that parallelistic structure, entailing countless varieties of relationships (sequence, citation, restatement, various subordinations) and appearing as it does throughout the Bible (including "non-poetic" narratives, rules of sacrifices, and genealogies), was not, in fact, a formal poetic trope. Rather, "it was much a habit of mind...on everyone's lips, commoners' and kings'." It was not a constant; nor did it serve as a "substitute meter." Even among the psalms, the range is from the nearly perfect binariness of Psalm 132 ("Be mindful of David, O Lord/all his sworn obligations//") to the lax correspondences of Psalm 122 ("How I rejoiced to hear them say/'We shall go to the Lord's House'//"). The disquiet of generations of interpreters at the apparent inconsistency or randomness of biblical authors in their employment of parallelism is the result of a misapplied, (Hellenistic aesthetic: "The off-and-on, more-or-less regularity of their 'seconding' sentences, the intermingling of semantic, syntactic, and purely phonetic consistencies, was all the regularity they needed. *We* need more..."

There has been an awareness of parallelism as the formal structure of biblical verse for at least 200 years. However, Kugel points out that it has been generally understood in the limited, mechanical sense of the second sentence repeating, equalling, or being an "elegant variation" of the first. In Kugel's hands, this rarely suffices. Consider his treatment Job's complaint: "Perish the day I was born in/and the night it was said, 'Let a boy be conceived.'" (3:3). "Now by its very afterwardness, B will have an *emphatic* character; even when it uses the most conventional synonyms or formulae, its very reassertion is a kind of strenghtening and reinforcing. But often this feature (found in all apposition) is exploited: the meaning of B is indeed more extreme than A, a definite 'going one better.' ... Job does not mean the second half to be merely an independent version of the first, but something more emphatic: 'My whole life is a waste! Blot out the day of my birth, *in fact*, go back to the very night I was conceived and destroy it.' Of course the parallelism of A and B is clear. But saying they 'mean the same thing' is hardly exact."

Or again, Kugel cites several modern exegetes who are so bemused with the synonymity of parallelism that they interpret "man" and "boy" to be one and the same in Lamech's boast: "For I have slain a man for my wound, even a boy for my hurt." The boast declines into an absurd decrescendo or makes Lamech's valour (at arms with a boy) ridiculous. Kugel notes that the second line should be seen in the conditional, not the past; he reads it in the sense: "I would kill a man for only wounding me, in fact, an innocent boy ... to avenge a bruise; Cain's retribution is already grossly proverbially unfair -- but mine will be far worse." In short, Kugel's conception of biblical poetry seems to me triumphant, for it genuinely clarifies the most traversed of all texts.

AS ALREADY observed, Kugel recognizes a broad variety of relationships between the A and B lines, but underscores the "going one better," the "what's more" relationship as expressing the archetypical subjunction of B to A, "in the belief that this approach ultimately leads to a proper orientation toward *all*." This serves as a corrective to. Lowth's misleading categories, and also helps account for the springing force, the strong end-stopping, of so many biblical lines. "By identifying itself as A's conclusion — reasserting it, "going one better," providing an anticipated (and often, grammatically necessary) completion — B has a closural quality that allows it to break discourse into fairly short units..."

It strikes me moreover, that Kugel's insight into this biblical "habit of mind" has more than an ancillary connection with the notoriously untranslatable modern-Hebrew *davke*. This would yield, in the line already cited, "Perish the day I was born in and *(davke)* the night it was said, 'Let a boy be conceived.'" Or, almost at random, "I am black and comely, women of Jerusalem *(davke)* like the tents of Qedar, like the tent-dwellings of Solomon" or "The Lord is a shepherd for me *(davke)* I lack nothing." The resulting readings seem to me far more often suggestive than trivial. The playful application of this biblical habit-of-mind tends to suggest, *davke*, that Kugel's primary persistent insight into biblical poetry is not merely apt but genetically related to the deep structure of Jewish thought-patterns.

THE SECOND, longer part of this study, is a history of ideas about parallelism and biblical poetry from the close of the biblical period to the present, and perforce less much exhilarating than the first. However, it is done with tact, and sheds light. Kugel's interpretative approach plainly differs from normative rabbinic exegesis, but he does not deride the midrashic method of seeing in the paired statements two separate, often independent meanings rather than a completion or strengthening. I suspect that he perceives the fair as complementary approaches. (In contrast, Kugel is scornful of the "redistribution" of the paired statements into a single statement performed by modern commentators like D.N. Freedman, a process which wholly obscures the "What's more" force of the second statement.)

He notes the paradox that the rabbis did not seem conscious of parallelism in their interpretation of the Bible, but themselves wrote prayers and songs according to its principles! Interpretation, however, was governed by the assumption that every word should yield maximal meaning. Kugel summarizes in measured fashion:

"Moderns who do not share the omnisignificance outlook may see in this reading only hermeneutical excess and the wooliest talmudism. But... the midrashic reading of parallelism seems to have biblical roots, to be, in fact, a direct outgrowth of sharpness... Since Robert Lowth, critics have tended to an opposite excess, seeing parallelism as the whole point of verses, when most of the time such a reading is at least reductive and sometimes misleading. The midrashic approach at least began from a more reasonable premise, that parallelism was not the whole point..."

KUGEL THEN moves on to Philo, the allegorical exegesis of the Church Fathers, the interpretative methods of the medievial rabbis, the Renaissance, and so to Lowth and the modern period, in each case meticulously delineating their differences from their predecessors, their premises, their shortcomings, and their occasional insights. But their attempt to deduce a *system* for Hebrew poetry was wrong-headed from the start. "If one puts aside the notions of biblical poetry and prose and tries to look afresh at different parts of the Bible...it will soon be apparent that there are not two modes of utterance, but many different elements which elevate style and provide for formality and strictness of organization... This represents a continuum of organization... For the distinction between 'poetry' and 'prose' is... not native to the texts... To see biblical style through the split lens of prose or poetry is to distort the view; then even an awareness of parallelism will not much improve things, for it too will be distorted in the process."

IN THE course of his survey, Kugel discusses the nineteenth-century expositor, Meir Loeb b. Yehiel Michael (known as Malbim). He treats him as a lone (if unheeded) voice of clarity, a sort of precursor, in fact. "Eventually Malbim's stands leads to where we cannot go, to finding significance in the slightest alternations... but his approach is the proper beginning." Kugel cannot go all the way with Malbim, of course, for finally he seems ambivalent about the nature of the "text" they both expound. He cannot embrace Malbim's premise of "omnisignificance," at least not as an exclusive working exegetical basis (though nowhere does he criticize it frontally) For Kugel is a contemporary critic, and acknowledges another precursor in Sa'adya Ga'on, the Golden Age commentator who often dealt with the Bible *as if* it were a composed text, a literary work — precisely what traditional Jewish fundamentalism eschews in principle.

In sum, Kugel's training and temperament seem somewhat at odds. An unresolved but fruitful tension underlies this stimulating study. In an "Afterword," he writes: "...there is no such thing as an objective' approach to biblical texts, no neutral set of literary tools that will take apart any book or passage and tell us what makes it work, the very sort of evidence one looks for, or overlooks, is more of a conclusion than the conclusions such evidence will be marshaled to support... So, in more general terms, with the whole notion of the 'literary reading of the Bible'... We have shuddered to hear Joseph called 'one of the most believable characters in Western literature... At such a remark one wants to object... and say that Joseph is no *character* at all, but someone far more intimately ours..."

KUGEL concludes, then, with a forceful appropriation of the Bible as *more* than text to be explicated Perhaps, he reminds us, "our division... of the Torah into sentences and words is only one possible division... of a text that is 'entirely the Names of God'..."

James Kugel seems an especially wise and gifted expositor. His book is simply superb, a rare synthesis of creative interpretation and humane scholarship. □

Art, not therapy

KOL, DEMAMA VE-MAHOL (Sound, Silence and Dance) by Moshe Efrati. Massada. 124 pp. No price stated.

Dora Sowden

MOSHE EFRATI'S achievement in developing a means of teaching the deaf to dance is well known both here and abroad. His accomplishment in creating a company of deaf and hearing dancers is perhaps even better known, for his Kol Demama company has appeared in many countries — and continues to do so.

Now his book, which tells the story of his life, work and methods, has been issued in Hebrew. It is written mostly by himself but he has been helped by members of his company and his studio, and by those who know his skills.

Not knowing Hebrew well enough to read and evaluate the text, I cannot comment on the style of Efrati, of Moshe Ben Shaul (introduction, epilogue and editing), of Esther Nadler (research and a study of Efrati's "perception and dream"), Gabi Barr (on hits and misses), the interviewers Arieh Yas and Dorit Bar-On, and the composer Noam Sheriff. Yet I have often enough discussed Efrati's work with him (and written about it), and seen enough rehearsals and performances, to know the content. Moreover even those who don't read Hebrew can enjoy the make-up of the book — its fine layout, and extraordinary pictures.

MOSHE EFRATI has contributed chapters on his beginnings, his experiments, his groping and discovery, in the form of monologues. He deals with his work among the deaf, and among the hearing, and finally the integration of the two into one company, Kol Demama. He discusses his methods in devising a system of vibrations that not only made possible creative dance for the deaf but ultimately the coordination of his Demama and his Efrati company.

Much of the secret is not in his physical methods alone. It is in his choreography, which makes no visible concession to handicaps. Kol Demama became an art company, not a therapy.

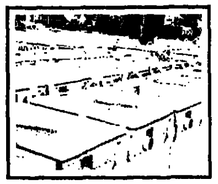
Two of Efrati's dancers in the company, and assistants in the studio, discuss his practical system and his artistic mystique. These two — Esther Nadler and Gabi Barr — are also highly decorative in the pictures of dance scenes. Indeed, this book is remarkable for its photography.

Those who, like me, cannot read the Hebrew must eagerly and impatiently await the English translation. In the meantime, it's worthwhile to get a friend to translate while one looks at the pictures as a kind of video. □

Moshe Efrati

هكذا من الأصل

The serviceman cometh



MARKETING WITH MARTHA

"I HAVE to stay home all day to wait for the. . . repairman." Fill in the blank appropriately (refrigerator, washing machine, cooking stove, air conditioner, television set, etc.) and you have a familiar statement on the harsh realities of Israeli life. In fact, I am sitting home writing this article because someone is coming to check the solar hot-water system, but at least I was given a specific hour.

The most frequent complaint about service on home appliances is that the consumer is expected to be ready to welcome the technician at any hour during the scheduled day. Is this kind of waiting inescapable, like death and taxes? There are hopeful signs that it is not.

Repair agencies have long contended that they cannot give a specific hour because (1) they do not know how long each house-call will take; (2) they have to contend with traffic conditions; and (3) probably the real reason, it is easier and cheaper to plan routes that run contiguously from one end of a service district to the other, without criss-crossing the area to meet specific time requests.

Most major service companies, however, finally got around to a grudging willingness to set a half-day time span — morning or afternoon. This convenience is generally available only if the customer happens to ask; most firms neither advertise nor volunteer the information. A commendable exception is Tadiran, which tells me its service clerks are instructed to ask customers if they want morning or afternoon. It says the response is divided about 50-50, contrary to the fears of other companies that almost everyone would opt for afternoons.

Crystal, a veteran importer and servicer of appliances, and formerly a manufacturer too, pioneered another idea: customers can book a

late afternoon or early evening service visit if they are able to wait until a Tuesday, the only day this scheme operates. On other days, Crystal will accept requests for "8 to 12" or "12 to 4" if the customer raises the question. This is also the practice at Amcor, Zohar, and a number of other firms. Amcor is about to do a trial run in the Tel Aviv area of the split-day system.

There is so much misunderstanding as to what service companies owe their customers that it would be well to examine the relevant government regulations concerning the two most common major electrical appliances: refrigerators and washing machines.

The Consumer Council informs me that Israel is the only country in the world where service to these appliances is regulated by ordinance. This does not make things paradise here, however. As might be expected, the government demands are minimal and not always enforced.

THE ORDINANCES come from the Ministry of Trade and Industry, deriving their authority from the Law for the Supervision of Goods and Services. By the way, anyone interested in owning a thick volume of all laws and ordinances — in Hebrew — pertaining to consumer protection can buy it for IS560 from the Consumer Council at its new address, 28 Albert Mendler, the Kirya, Tel Aviv, 67676 (Tel. 03-259144).

Importers and manufacturers of refrigerators must guarantee a supply of spare parts for 12 years, and they, or their agents, must be willing to sell an annual maintenance policy at any time until the 'fridge is 12 years old. For washing machines, the number of years for both these requirements is seven.

During the first year, there is a free warranty on parts and labour. In the maintenance policy for subsequent years, a company may decide to exclude any or all of the following: glass, plastic and rubber parts; body-work, including paint and other coatings; lighting devices. In practice, there is little consistency in what firms exclude.

Amcor, for instance, insures the glass but not the rubber strip around the door or plastic door-liners. Tadiran insures the rubber strip but not glass or plastic (though it is considering an all-inclusive policy in spring, probably with a price rise).

For washing machines, the ministry is currently debating this matter since plastics are increasingly used for essential internal parts. Two ideas have been floated permitting "labour only" contracts, on which customers would pay for all parts; or including plastics, with the exception of minor accessories which are clearly external.

Service depots must be maintained in at least the four major centres — Tel Aviv, Jerusalem, Haifa and Beersheba, and these coordinate service calls and send out technicians. Under a gentleman's agreement, the major companies also give service over the Green Line. The Golan, of course, has just become subject to ordinances.

THE ORDINANCES do not touch on the question of hours but they do regulate the number of working days within which calls must be made and work completed. If a refrigerator ceases to function, a visit must be made within two days if the customer lives within a 35-km. radius of the service centre, four days if further away. When the problem is less urgent, a visit must be made within seven days. If the fridge is not functioning, the repair must be completed within seven days within the 35 km. radius, 10 days in the more remote areas. Non-urgent repairs must be completed in 30 days. Shabbat and holidays do not count in these calculations.

In practice, the major companies say they come the same or the following day if a refrigerator is not functioning.

The regulations about house-calls for washing machines are slightly different. They must take place within three days in a 30-kilometre radius from the service depot, or seven days farther away. Repairs needed to make the machine function must be completed in 14 days, less urgent repairs within 20. This is true whether the machine is repaired on the premises or has to be taken to a repair shop. Moreover, if one has an annual maintenance policy on a washing machine and has had no need for repairs, one may order a technician once a year for a general checkup, at no extra charge.

The ministry regulations as to how quickly a technician must come, and how soon the work must be completed, hold true whether the customer is bound to the service company with an annual policy or not. Provision of repair services, whether directly or through a subsidiary company, is a condition for granting the firm a licence.

The ordinances do not set maximum rates for the maintenance policies, but state that any firm wishing to raise its rates must obtain permission from the government Price Control Committee. Policy rates vary with the type and age of the appliance, but the general range at present is IS500 to IS1,200 per year.

If the policy is not taken out immediately the automatic one-year warranty expires. The customer will have to pay a premium for all the uncovered years.

THE CONSUMER Council did a study some years ago and concluded that statistically it does not pay to carry such service insurance on any home appliance except a washing machine. Obviously, statistics are based on averages, and you could be lucky or unlucky. Each consumer must decide if he prefers to pay out an annual sum rather than risk an occasional big bill. Maya Tavori points out that with a pre-paid insurance policy, you generally get a renovated part, not a new one, as a replacement, whereas if you pay for each repair, you have the option of purchasing either a new or a renewed part.

The big firms generally encourage annual policies, and they recommend using the firm's own technicians even if you prefer not to insure on a yearly basis. The advantage of a company technician is that he is more certain to be familiar with your particular appliance and to have access to spare parts. On the other hand, private technicians are more flexible in their time schedules and more likely to come at your convenience, at a pre-appointed hour. Tavori says many such private technicians and small firms are highly competent, but it is wise to choose one by personal reference.

One of the more encouraging signs is the beginning of competition among firms to give better servicing as a way of attracting customers to their sales departments. Crystal, for instance, is the importer of Whirlpool and Westpoint refrigerators and French-made washing machines which sell under the names Crystal Lady and Crystal Lord. At a press conference in Ramat Gan last week to discuss these products, considerable attention was paid to the question of servicing. Because it is no longer in the manufacturing line, Crystal must now base its solid reputation on two factors: the quality of its imports and the service it gives them.

Apart from the once-a-week evening service calls, another Crystal innovation is a four-hour course for owners in the proper use and care of their appliances, including even minor repairs. The initial course took place this week at Crystal's new showroom, 40 Rehov Geula, Tel Aviv. (For details of future courses call 03-657262. You don't have to be a Crystal appliance owner to take the free course.)

Crystal claims it holds 40 per cent of the washing-machine market in Israel despite the competition of some 25 brands. When phone pressure on its service department is not too heavy, operators are instructed to help solve washing machine problems by phone, with the company itself calling back in half an hour to see whether a housecall is still needed.

On automatic washing machines, Crystal will renew service policies for 13 years — many more than the law requires. Semi-automatics can be insured for eight years. Crystal's imported no-frost refrigerators are all relatively new and cost a uniform IS681 a year to insure. It no longer imports the French-made President 'fridges, but still insures them and carries spare parts.

While one often hears of cases in which a repairman "did not show up" on the scheduled day, all companies told me this happens only in a fraction of a per cent of cases. On the other hand, company records show that customers have a 3 to 5 per cent rate of not being home when the serviceman calls. Crystal is the only one of those I interviewed which punishes the consumer by leaving a bill for IS35 for an abortive visit. Justifying itself, Crystal says its not-at-home customers cost the company one full technician per year.

The company's manager, Elhanan Friedman told us that if a machine proves defective within a month or so of purchase and cannot be repaired or replaced to the customer's satisfaction, he can have his money back. He says the percentage of customers who take advantage of it is negligible.

IF THE GREATEST number of complaints about servicing in absolute terms concern Amcor, this is only because it has by far the largest number of customers. The company is convinced that proportionately its complaint rate is lower than most. In a customer survey by Amcor itself, only 5 per cent registered complaints about servicing, and of these, 90 per cent concerned the familiar problem of waiting at home for the repairman to come.

The company has some 300,000 insured appliance owners, mostly for refrigerators, and at least as many uninsured, and it claims that the latter get just the same service as the former. It makes 30,000 to 40,000 service calls a day, half a million in a year.

Although the law requires refrigerator maintenance policies for only 12 years, Amcor in practice renews them for 20 years and more.

On Amcor washing machines, all parts are included in the insurance. On 'fridges, rubber and plastic parts are excluded. The replacement of worn-out rubber strips around the doors is a low priority repair, admits Yerahmiel Merfeld, service department manager. The wait in summertime may be up to three weeks, in winter a week is more common. Meanwhile, the 'fridge will work, though less efficiently. Summer service calls run at three times the winter rate, and no company can afford to keep three times the staff just for summer. Refrigerators not functioning at all get top priority, and calls are made the same day or the following one. When a customer says his 'fridge isn't working, the telephone operator is supposed to ask him to check if the interior light is still burning. If the light is not burning, the customer is asked to check his fuse-box before assuming that the fault is with the refrigerator. Generally when a 'fridge stops cooling, the light continues to work.

I have received an occasional jetter from an Amcor customer who feels the 'fridge he bought was a "lemon" from the start. The company's policy is to take back refrigerators and exchange them for new if there is a basic defect in the cooling system, or if the body arrives damaged. Up to 2 per cent of all Amcor 'fridges are replaced within the first 12 months, usually right at the beginning. This amounts to some 80 to 100 a month.

ZOHAR is a veteran local manufacturer with about 20 years' experience of washing machines and more recently of air conditioners. It has a good servicing reputation. It will renew insurance policies on washing machines for 10 years, three more than required, and service against payment is available for machines as much as 20 years old.

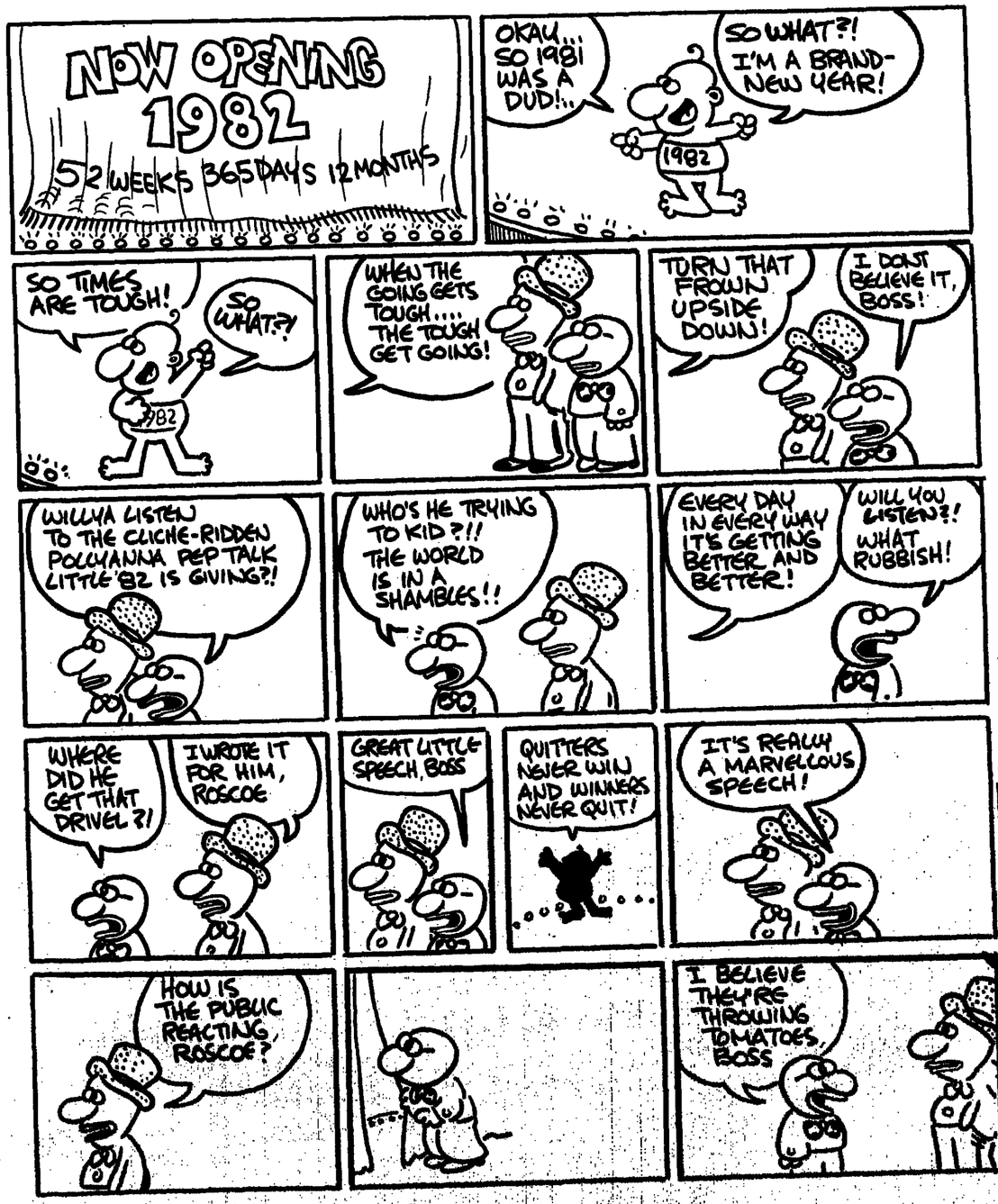
Tadiran, Israel's second largest manufacturer of refrigerators, has gained a reputation for "trying harder" with service. Its latest coup is a fully computerized service-call processing service for the Greater Tel Aviv area. When a call comes in, the computer can provide an immediate complete display of the customer's entire servicing history up to date to the previous day. Technicians' routes are also made up by computer, the clerk inquiring whether the caller prefers morning or afternoon. So far, Tadiran reports, there are fewer mix-ups with the new computerized lists.

Nissim Amado, Tadiran service department manager, claims that his company almost always gets to a non-functioning refrigerator the very day of a phone call, if it comes before noon, "even in the Golan." There is a radio contact with all technicians' vehicles (most of the big firms have the same). All Tadiran enterprises have gone over to a five-day week, with Fridays off, but there are arrangements for emergency service on Fridays.

When the necessary communication lines become available, Tadiran plans to computerize its service centres in all parts of the country. ☐

Martha Meisels

The Weekend Dry Bones



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